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dwb

No.119 November 1993

WHO week on BBC 1!

Together again!
Panopticon '93 highlights

Red Dwarf VI Behind the scenes

Quantum Leap The Complete Guide

A for Andromeda The forgotten decade

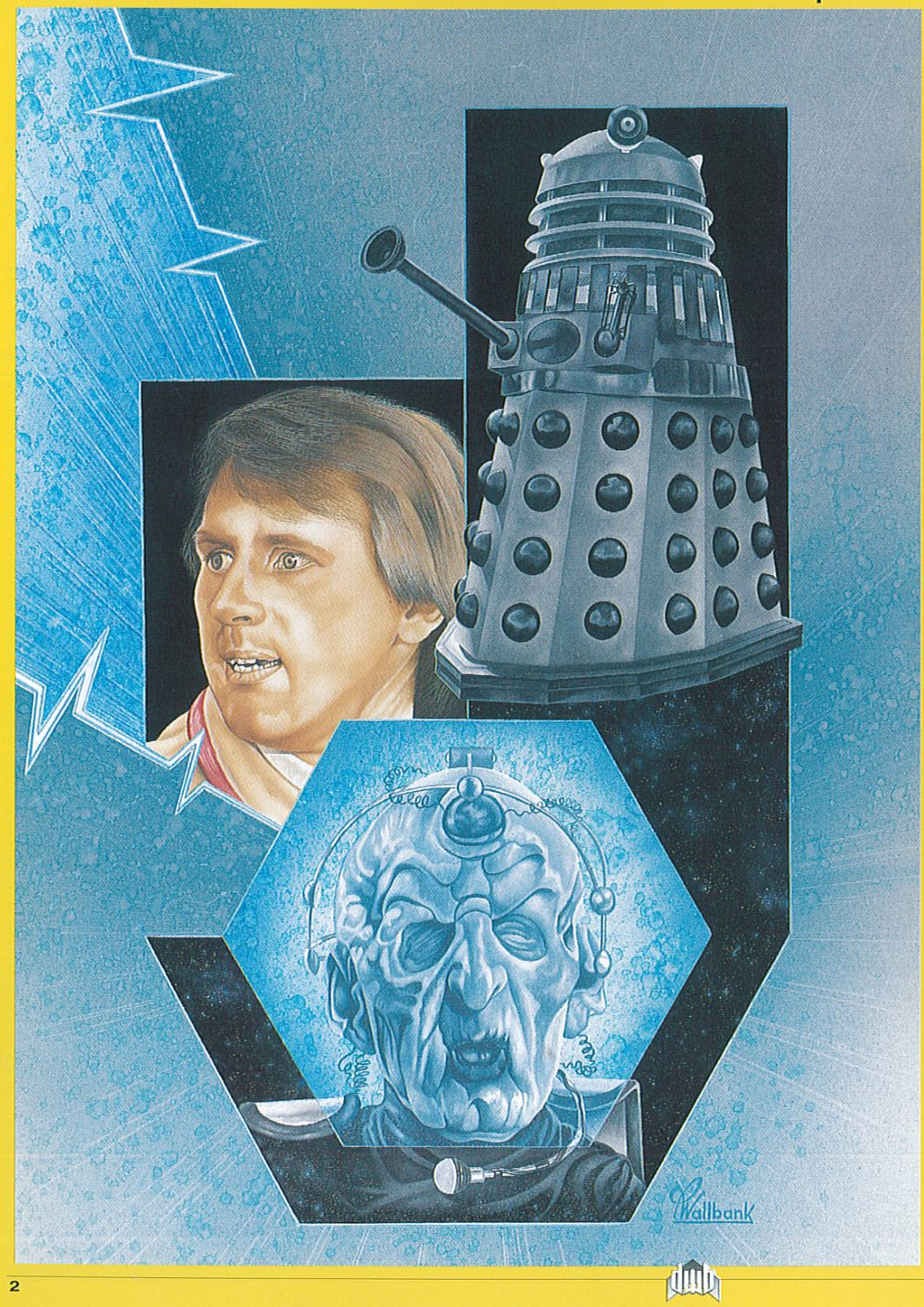
Albert Square Exclusive!

Panopticon highlights...

Below: Katy Manning, Janet Fielding, Anneke Wilkes & Nicola Bryant. Photos © Paul Vanezis

Above: Lalla Ward

Resurrection of the Daleks – Review p. 17



Above: Jon Pertwee and Katy Manning

Above: Colin Baker & Nicola Bryant

Above: Sophie Aldred and Sylvester McCoy

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Well, the issues are coming fast and furious now, as we approach DWB121 - our 30th Anniversary issue out at the end of November! In the meantime this issue is a little short on DOCTOR WHO content to enable us to cover the various telefantasy shows returning to the screen this month.

EDITOR
DO NOT HASSLE

Contrary to last month's billing, we'll be printing your *Paradise of Death* reactions next month, because there just hasn't been time for letters to reach us yet between publishing this and the last issue - hence no letters column either, for a change!

A final reminder to send in your series survey forms by Halloween. As an added incentive, everyone who participates will be entered into a draw, with two lucky voters each winning copies of DWB's new two-kook volume - *The Compendium* and *Interview File*, so hurry!!

ANTHONY

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Cover: Together again - Tom Baker & Elisabeth Sladen at Panopticon; Inset (left to right) - Colin Baker, Jon Pertwee, Sylvester McCoy and Peter Davison (© Paul Vanezis)
Back cover: Captain Scarlet *(©ITC)*

THANKS TO: Paul Vanezis, Richard Molesworth, Tony Clark, Kevin Davies, Sarah Smith (UK Gold), Rebecca Levene (Virgin), Kate Cotton (Grant Naylor Prod.), Boxtree Books, Pete Wallbank, Nigel Thomas, Margaret Rainey, Mike Reccia.

NEXT ISSUE:
QUANTUM LEAP season five guide
The legacy of Robert Holmes
The Two Doctors.
***Paradise of Death* reactions**
STTNG new season
Pathfinders in Space...
& MUCH MORE!!!

NOTICE; Due to the publisher being such a perfectionist, publication of *The DWB Compendium* has been delayed until Oct' 22. It will be worth the wait...!!

BBC1 WILL CELEBRATE ANNIVERSARY IN STYLE!

Yentob commissions 'DOCTOR WHO Week' Radio Times cover and features in pipeline

ALAN YENTOB, the Controller of BBC1, has given the green light to a week-long celebration of DOCTOR WHO, currently titled "Thirty Years in the TARDIS". Comprising six specially-commissioned programmes to be screened at the end of November, DOCTOR WHO's 30th anniversary will be officially marked with a lavish, 40-minute documentary provisionally mooted for the primetime slot originally allocated to *The Dark Dimension* - Sunday, November 28th.

The project has been awarded a "substantial" budget and will be trail-blazed with a *Radio Times* front cover, the first to be earmarked for DOCTOR WHO in ten years. In addition to the documentary, five 5-minute "vignettes" are being made which will be "peppered" around the schedules in anniversary week, and there are also plans to 'strip' the 6-part Tom Baker classic, *The Seeds of Doom,* in a primetime BBC1 slot over the entire six-day "festival" period.

Conscious of the need to restore DOCTOR WHO's reputation in the public eye, Yentob has appointed LATE SHOW producer John Whiston to oversee the project, who has in turn selected the talented Kevin Davies as director on the strength of his recent work on the acclaimed BBC Video release, *The Making of THE HITCH HIKER'S GUIDE TO THE GALAXY* . An accomplished special effects animator in his own right, Davies — who was once wooed by Disney to work full-time in America — has an impressive string of credits to his name, including Gerry Anderson's TERRAHAWKS and the blockbusting feature film *Who Framed Roger Rabbit* as a member of the British live-animation team.

Davies has eight weeks in which to complete both the documentary and five-minute segments - approximately the same amount of time John Nathan-Turner is contracted to oversee post-production work on his 12-minute EASTENDERS sketch - and took office at Television Centre on September 28th.

His expertise in the field of computer-generated graphics is expected to lend his first television production work a highly-polished and slick look, as he told DWB: *"I want the general public to watch it and think, 'God, DOCTOR WHO was a good programme - why don't they bring it back?', and for the fans to give them things they've not seen before."*

UNSEEN FOOTAGE

Davies is optimistic that his BBC director status, which allows him unlimited access to BBC files and the Archives at Windmill Road, will help to unearth previously unseen footage for use in his programme, such as clips and interviews that appeared in programmes like JUNIOR POINTS OF VIEW — which once featured an interview with William Hartnell — TALKBACK and BLUE PETER, and the various WHO-related *Radio Times* trailers recorded during the sixties. Already missing footage from episode 2 of *The Daleks' Master Plan* - showing the Daleks burning their way through the forest on Kembel - has been returned,

Continued page 4...

SPIELBERG'S AMBLIN "BIDDING FOR *WHO*"

STEVEN SPIELBERG'S production company, Amblin, has been confirmed as the American company involved in negotiations with the BBC to produce DOCTOR WHO as a joint Anglo/American venture.

As exclusively revealed last issue, top-level discussions have been underway for some time now, as the two sides iron out the lengthy terms that could lead to a revolutionary breakthrough for DOCTOR WHO's future. Reports suggest that the BBC are prepared to invest millions of pounds into the deal — its largest co-production investment ever — and would retain rest-of-the-world distribution rights, leaving Amblin to produce the series while reserving all American distribution and merchandising rights.

A minimum of two series would be guaranteed, each comprising a minimum of twenty-two 50-minute episodes per season — equivalent to the entire McCoy era combined! However the extent of any British involvement in the production is currently unknown, but observers are cautiously optimistic that the Americans will strive to maintain the quintessential Britishness of the format to some degree.

If the new-look series takes off, the visual scope for DOCTOR WHO produced on a multi-million dollar budget would be virtually limitless, placing it in the same league as STAR TREK: THE NEXT GENERATION. Amblin are believed to have stated their desire to take the Daleks - under the guidance of Terry Nation who may also pen future scripts - and the Cybermen firmly into the nineties with a Borg-like development mooted for the latter, quelling fears of a 'Scooby Doo in Space'-style approach.

Spielberg himself is not directly involved in the negotiations. They are reportedly being conducted by the unit behind the critically-trashed SEA QUEST, the major new underwater telefantasy series currently airing in the States. Although the series opened to one of the largest Sunday night ratings in US television history, it now faces the prospect of cancellation instead of a second series due to subsequent sliding ratings - a move which would cast serious implications over the progress of their negotiations with the BBC. (See page eight for SEAQUEST preview).

•SEAQUEST DSV commences its run on British elevision on ITV from October 16th)

•***Once again*** *we request that readers not contact the BBC in connection with this story since no information will be forthcoming. Keep watching the pages of DWB.*

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ADVERTISING RATES AND CONDITIONS: Classified adverts: £3.95 for 50 words. FAN: One page (A4 camera ready) £140; half page (192x130/94x265mm) £70; quarter page (94x130/45x265mm) £35; eighth page (45x130/94x60mm) £17.50; small ads — maximum 50 words — £3.95. COMMERCIAL: One page £180; half page £90; quarter page £45; eighth page £22.50. Full colour rates available on request. All rates inclusive of VAT. 15% discount available for three or more insertions and charity ventures. Adverts must conform to the above dimensions and be of a tidy appearance. Adverts can be set by us for an additional 25%.

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BIRMINGHAM TO PLAY HOST TO 'DOCTOR WHO' FESTIVAL

THE WOLVES OF FENRIC Local Group has joined forces with BBC Enterprises and Birmingham City Council to provide a number of events across the city during November, collectively titled *The Birmingham DOCTOR WHO Festival*.

Proceeds from the events will be donated to Children in Need and include:

•An exhibition at the Birmingham Science Museum to run from November 21 - December 5. Drawing on private collections, it will also include a number of props and costumes from the series including a Dalek, Mandrel and Foamasi, plus video clips from the programme;

•A variety of signings at local shops and venues around the city, including stars of the series - Sylvester McCoy is already scheduled to make appearances in conjunction with his tour of *The Invisible Man* which plays at Birmingham's Alexandra Theatre between November 22-27 - and authors of successful books and magazines, both fan and professional. The exhibition's opening on November 21 will include a signing by, ahem, Gary Leigh of *The DWB Compendium*, (incidentally, DWB will be donating £500 to Children In Need, and we are inviting ideas from readers for a suitable challenge with which to submit our pledge...);

•A DOCTOR WHO version of Laserquest at the NEC featuring Daleks (due to commence in late October);

•The screening of the two '60s Peter Cushing movies at Birmingham's Odeon Cinema between November 19-21 and 26-28;

•Virgin Megastore teaming up with Alternative Software to stage a computer challenge based on the DOCTOR WHO computer game on November 13;

•Plus other events including DOCTOR WHO Mastermind, a treasure hunt, interviews and lectures. Libraries and schools around Birmingham have been asked to co-ordinate their Children In Need fund-raising activities around a DOCTOR WHO theme.

The press launch featuring Colin Baker (pictured) was held at the Birmingham Science Museum on September 27.

HOTLINE - (0902) 26633

Anniversary *(Continued from page 3)*

having been mislaid from the BBC Archives since it was sought for inclusion in last year's LATE SHOW documentary, *Resistance is Useless*. Assisting Kevin in his hunt, is former DOCTOR WHO script consultant Ian Levine, who has also provided rare material from his own private archive, and he would also like to hear from readers, via the DWB address - who possess or know of any rare material, including home movie footage from events like the '60s *Dialy Mail Girls and Boys Exhibition* and *Doncaster Airshow* with William Hartnell.

Already many famous WHO celebrities are lining up to be interviewed, in person, and work is gathering pace on some "truly stunningly-produced" inserts which, it is claimed, will leave the viewers breathless! Several talented TV professionals who are "fans" of the series are also involved in assisting Davies.

Meanwhile, there are plans to base the vignettes around various aspects of the series, and current ideas include a "Where are they now?" feature on past companions, a documentary-style report on Ian Levine's relentless search for missing episodes — which it is hoped will offer Pamela Nash the chance to put across her side of the story — plus features on the DOCTOR WHO merchandising industry and...couples who met through their love of the series!

Tony Greenwood, Head of BBC Video, has been a stauch advocate of Yentob's bid to appease fans furious at the scuppering of *The Dark Dimension*. At an earlier stage it was planned to record a ST-TNG *Shades of Gray*-style episode set entirely within the TARDIS and featuring Sylvester McCoy and Sophie Aldred. The storyline would have prompted the Doctor to recall past events, effectively serving as a retrospective, but the idea was dropped by Alan Yentob in favour of a documentary approach.

Coming Soon...

October (and just out)

???	**DOCTOR WHO:** *The Pescatons* (reissue)
4th	**DOCTOR WHO:***Fury from the Deep* (Audio Collection)
4th	**DOCTOR WHO:***The Trial of a Time Lord* (Boxed video set)
4th	**DEEP SPACE NINE:** *The Passenger, Move Along Home* (video)
4th	**DEEP SPACE NINE:** *The Nagus, Vortex* (video)
18th	**NEXT GENERATION:** *Tapestry, Birthright I* (video)
18th	**NEXT GENERATION:** *Birthright II, Starship Mine* (video)
20th	**STAR TREK:** *The Great Starship Race* (Diane Carey)
21st	**THE NEW ADVENTURES**: *Bloodheat* (Jim Mortimore)
21st	**DOCTOR WHO -** Timeframe (David Howe)
21st	DOCTOR WHO reprint: *The Leisure Hive* (David Fisher)
30th	STAR TREK reprint: *The Romulan Way* (Duane/Morwood)
30th	STAR TREK reprint: *Bloodthirst* (JM Dillard)

November

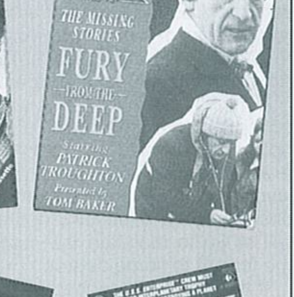
1st	**DOCTOR WHO:** *Resurrection of the Daleks* (video)
1st	**DOCTOR WHO:***The Two Doctors* (video)
8th	**DEEP SPACE NINE**: *Battle Lines, The Storyteller* (video)
8th	**DEEP SPACE NINE:** *Progress, If Wishes were Horses* (video)
15th	STAR TREK: *The Price of the Phoenix* (Marshak & Culbreath)
18th	**THE NEW ADVENTURES**: *The Dimension Riders* (Daniel Blythe)
18th	***The Sixth Doctor Handbook*** (Howe, Stammers & Walker)
18th	DOCTOR WHO reprint: *Invasion of the Dinosaurs* (Malcolm Hulke)
22nd	NEXT GENERATION: *Lessons, The Chase* (video)
22nd	NEXT GENERATION: *Frame of Mind, Suspicions* (video)

December

12th	**NEXT GENERATION:** *Here There be Dragons* (John Peel)
16th	**THE NEW ADVENTURES**: *The Left Handed Humming Bird* (Kate Orman)
16th	DOCTOR WHO reprint: *The Web of Fear* (Terrance Dicks)

(December is a traditionally quiet month for new video releases)

DOCTOR WHO
AND THE PESCATONS
Narration by Tom Baker



THE TALONS OF WENG-CHIANG
TERRANCE DICKS

STAR TREK
THE NEXT GENERATION
JOHN PEEL

briefly...

•**THE PARADISE OF DEATH smashed** all BBC Spoken Word records in its first week of release by entering the official UK Gallup chart at 48 - outselling Michael Jackson's *Dangerous* album! It dropped out of the top 100 the following week but a sequel now seems certain, with the possibility of a brand new Tom Baker adventure reaching the airwaves...

•**THE DALEKS Boxed Set performed** relatively well during its week of release, making number 5 against some particularly fierce competition, which included the simultaneous releases of Disney's *Beauty and the Beast* and three STTNG tapes. Bruno Elettori is the artist behind the *Resurrection of the Daleks* video cover (see page 18). He is currently working on *Arc of Infinity* for February '94 release while Colin Howard tackles *Planet of Evil* - scheduled for January alongside *Dragonfire* - having painted *The Two Doctors* which which will be on **one** tape, hopefully setting a precedent for future six-part releases. BBC Video tell us that *The Two Doctors* will retail for **£10.99**, but I'm waiting until November 1 to confirm this (token anniversary?) gesture with my own eyes...

•**AUSTRALIA is holding a *DOCTOR WHO*** *Month* in November. ABC and BBC Enterprises, together with the major video and book distributors, have joined forces to provide thousands of dollars worth of prizes in a nationwide competition, which is being promoted via the national press...

•**DALLAS JONES has chosen** November 23rd on which to bow out as editor of *Data Extract*, the Australasian DOCTOR WHO Club newsletter which he has edited since its inception in the early eighties. DE, which serves as a lifeline to over one thousand Australasian fans, recently celebrated its 100th issue with a bumper colour special, copies of which are available from the DWB address at £2 each including P+P. *Left-Handed Hummingbird* author Kate Orman will take over as *Data Extract's* new editor...

•**SMARTARTZ, an Australian company,** has been licenced by the BBC(presumably in agreement with Roger Hancock Ltd.) to produce Dalek-shaped salt 'n' pepper shakers! Made from pewter, these long-awaited items will receive worldwide distribution...

•**HARVARD ASSOCIATES,** manufacturers of the highly-acclaimed new TARDIS video cabinet, have had to send out over 500 letters to customers apologising for the delay in supplying the much-requested product. The company has switched to larger premises and increased staffing levels to cope with the demand, and are confident that all outstanding orders will have been honoured by the end of October. Harvard are expected to modify the cabinet in response to suggestions from enthusiastic fans. A successful raffle was held at their Panopticon stand to raise funds to despatch a cabinet to a handicapped fan in Australia, with £195.22 left over for Children In Need...

•**DOCTOR WHO The Seventies is on** course for an autumn '94 release while *Fury from the Deep* is the latest reprint novel to undergo a revamped cover care of Alister Pearson...

•**TERRANCE DICKS, David Howe and** local author Daniel Blythe (*The Dimension Riders*) are all billed to appear at a celebratory evening of readings and signings at Waterstone's Booksellers in Maidstone at 7pm on Thursday, November 25.

•**QUOTE OF THE MONTH - Richard** Madeley, introducing the 30th September edition of THIS MORNING: *"And in today's edition we discover why breast feeding is the best thing since bottled milk, we reveal the secret ingredient in Betty Turpin's hotpot..and we go to a DOCTOR WHO convention where they're all crackers!"*, which, coincidentally, is how the press have taken to describing both he and his dear spouse!...

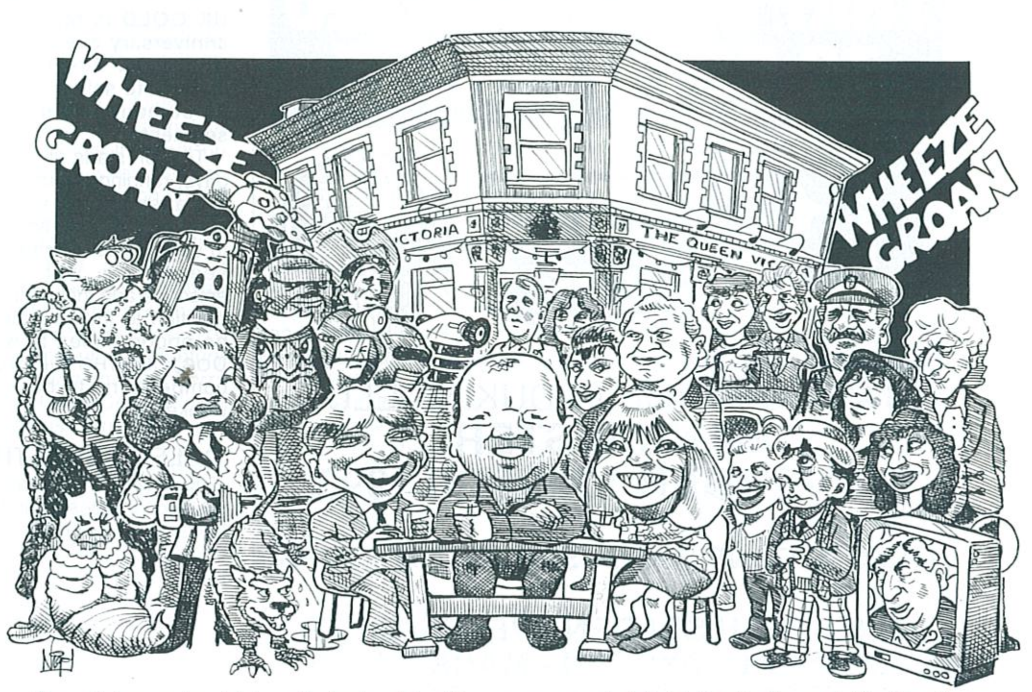
(BRIEFLY... CONTINUED PAGE 6...)

DIMENSIONS OF TIME

WORLD EXCLUSIVE (by Miss Hewitt's Apron)

THE PLOT (You have been warned...):
INTENT on universal domination yet again, the Rani has created rifts in the fabric of time, allowing various dimensions to exist at the same location. This allows the Doctor to see his pursuing alien adversaries whilst they remain invisible to the residents of Albert Square. A side-effect of these cracks in the time stream enables the Doctor to summon up his other incarnations, transforming himself from one Doctor to another in a flash (and a puff of white smoke!), accompanied by a companion or two. The action takes place in 1973, 1993 and the future...

The Dimensions of Time is being trumpeted as the official continuation of the McCoy era by John Nathan-Turner, now claiming a co-writer's credit alongside David Rodan (compensation perhaps for losing his director status to incoming Stuart McDonald, reportedly brought in from EASTENDERS, on the insistence of Leonard Lewis - the soap's producer - to keep his stars happy) which has been made as a serious drama (originally to have been a send-up complete with audience laughter). Two German experts in 3D filming joined the crew for the week of recording (commencing September 21), alongside (surprise!) Gary Downie (production manager), Derek Evans (designer), Ken Trew (costumes), Leslie Smith (make-up), Mike Tucker (visual effects), Dave Chapman (video effects)...all sharing one overriding ambition — to tell a coherent story in 12 minutes featuring all five surviving Doctors WHO, assorted companions, monsters and members of the cast of EASTENDERS!



Tuesday, 21st September 1993, Riverside Studios, Putney:

Recording began in the morning with scenes involving the Rani in her TARDIS control room - Kate O'Mara's character being Nathan-Turner's number one choice for lead villain these days.

The set was erected the previous day, much of it culled from that built for the main hall at Panopticon (Stageplan - see last issue - are curious to see just which bits were used...), including the brand new, highly impressive-looking console, resplendent with its red buttons and time rotor.

In this part of the sketch, the Rani has captured several "monsters" in her TARDIS, including the proverbial Cyberman (played by fan Tony Kirke) and...a Timelord (presumably a renegade?!), easily recognisable as Dominitemporal Services Ltd.'s Managing Director Andrew Beech. Other costumes were provided by fans in response to a notice in the August issue of DWAS's Celestial Toyroom which read: *"Please send a photograph of yourself in costume with your name, address and phone number to John Nathan-Turner, Children In Need, BBCtv, Room DG15, Centre House, Wood Lane, London W12 7SB"*... This subsequently involved quite a few fans in the production, all vowing secrecy to he who must be obeyed.

It must be said that Kate O'Mara looked ravishing in her first television role for some time, decked out in a simple, but expensive-looking, two-piece purple and black striped outfit (do I sound like Judith Chalmers?), which she was heard to irritatingly liken to a "humbug"! Apparently she declined to wear her former costume, which languishes at the Longleat exhibition, but the bracelet and gun she was was waving about were consistent with their last appearance in 1987. Her "servant", played by "an ex-DWAS member", wore a similar costume.

Tom Baker arrived later, decked out in his season 18 attire, to record his 'to camera' introduction of episode one set within a "time vortex"- a wonderfully clever plot device designed to keep him apart from "the others" - accomplished with blue-screen photography. He then adlibbed a trailer-link for CHILDREN IN NEED and posed for the *Radio Times*.

Wednesday/Thursday, 22-23rd September, EASTENDERS backlot, Elstree:

I was present only on the first of this two-day shoot. Various ex-companions were also involved today, including Carole Ann Ford (Susan), Caroline John (Liz Shaw), Richard Franklin (Mike Yates, driving Bessie), Sarah Sutton (Nyssa), Nicola Bryant (Peri, in yet another figure-hugging outfit!) and Sophie Aldred (Ace), with loads more joining for the following day's activities.

Now here's a wheeze. The Queen Vic pub is none other than the Rani's TARDIS! Betcha didn't know that (although the sight of several baby Tetraps hanging upside down in the window must have given Sharon and Phil something to think about!). So, we have the incredible sight of the Rani leading her possession of aliens - Cyberman, Ogron, Garm, Sea Devil, Vervoid, Dalek Trooper, Andrew Beech, dear old Fifi...and a Dalek - *if* Roger Hancock Ltd. would be so generous as to consider the charity aspect of this production and withdraw his demand for payment!! - into the Queen Vic, which then emits a "wheezing, groaning sound" (© Terrance Dicks) and dematerialises! It could have been worse, I suppose. If Dot Cotton had still been around, would she have asked the third Doctor: *"'Ere? didn't I meet you in the 12th century..."*.

I digress. An assortment of famous and instantly recognisable creatures - i.e. Plasmaton, Argolin, Mogarian, Vanir, etc. - roam Albert Square, much to the bemusement of Wendy (Pauline) Richard and Adam (Ian) Woodyatt. One particularly interesting aspect of the production was the intermixing of the Doctors with companions, for example we briefly have Susan adventuring with the sixth Doctor, her "grandfather" (yes, I know they're around the same age but *I* didn't write the script!!). We also get to see Liz Shaw true to her character as an all-in wrestler tackling the Rani (at this point I'll remind you this is meant to be **serious drama**).

To emphasize the time-shifting element, one moment the sixth Doctor is walking along Walford market with Ace, who tries to buy some clothes from Sanjay's stall - although of course he is totally oblivious to their presence - and the next they are back in 1973, walking past younger versions of Pauline, Kathy (Gillian Taylforth) and Ian, the latter played by a five-year-old actor!

Some impressive visual effects work helped transform Albert Square into a pyrotechnics playground, particularly in a scene where a Doctor is pursued down Albert Square by a bunch of Cybermen, shouting *"When I say run, **run**!"* Post-production video effects - also provided from inhouse facilities to keep the costs down - after all, this is all supposed to help *raise* money for charity, not *squander* it! - will superimpose a futuristic high-speed train going across tomorrow's Albert Square bridge, and an experimental effect utilising a piece of pink tinsel should make an appearance, somewhere...

Friday, 24th September, Cutty Sark and gasworks, Greenwich:

This is where the much-heralded Sea King helicopters come in. Devised to at last unite the sixth Doctor with the Brigadier, Colin Baker and Nicholas Courtney jump from a helicopter and disappear up a hill together. Inspiring...

•Because the artists who appear in this production took part specifically for CHILDREN IN NEED and waived their fees, *Dimensions of Time* will receive a once-only broadcast in accordance with guidelines stipulated by Equity. Similarly the sketch cannot be exploited commercially on video. Having found another way to string-out the sketch instead, Nathan-Turner is splicing bits of behind-the-scenes footage together to run as a "documentary", reportedly *before* the main event.Is the guy desperate for work or what?!

•*The special 3D specs required to take full advantage of the programme are not the cardboard and plastic affairs that were anticipated being attached to the Radio Times, but are instead pricey metal and glass gadgets available only from specialist outlets.*

THE CONVENTION THAT'S GUARANTEED TO BE DIFFERENT

Remembrance '93

TAKING PLACE IN DUKINFIELD,
MANCHESTER,
NOVEMBER 13th/14th 1993

GUESTS CONFIRMED - SUBJECT TO WORK

ELIZABETH SLADEN - PETER MILES
- MICHEAL JAYSTON - MARK AYRES
- ALISTER PEARSON - LEE SULLIVAN
- PLUS SURPRISE SPECIAL GUESTS

We are holding the one-off,
never to be repeated stage show
"THE TRIAL OF DAVROS"
A live presentation including
specially shot video sequences
to be performed before an audience.
The TRIAL will see Davros
held account for the death and
destruction by his creations
the dreaded DALEKS.

There will be a special display of
props and costumes from the
series including
CYBERMEN, YETI, a TARDIS
console and a few surprises!

Join our Saturday evening birthday
party to celebrate the programmes
30th Anniversary.

Look back with us as we present a
history of the series with narration
and interesting slideshow.

Video rooms of both Dr. Who and other series will be running throughout the weekend.

Merchandise old and new will be on sale on our Dealers room.

This convention is presented by Hyde Fundraisers in association with The Reporter Group of Newspapers to raise money for our two nominated charities - National Children's Home and BBC Children-In-Need Appeal.

Places are limited, so please book early
- send a SAE to:-

Remembrance `93
1 Birtle Drive, Astley, Atherton, Manchester, M29 7NQ.

TAKE YOUR PICK ON U.K. GOLD!

UK GOLD is marking the 30th anniversary over the weekend of November 20-21st by inviting viewers to select the episodes to be screened over two six-hour segments!

The fun starts at 9.00am on both days, running through until three in the afternoon. A voting form will soon be available enabling viewers to select which stories they want to see, which will include odd episodes and incomplete stories! In addition to the episodes there will be opportunities to win items of DOCTOR WHO merchandise via competitions to be run over the weekend.

DALEK BREAKTHROUGH

Meanwhile the satellite station - which celebrates its first birthday on November 1 - has made an offer that has finally been accepted by the notoriously demanding Roger Hancock Ltd, allowing them to catch up on showing all of the Terry Nation serials which were leapfrogged during the negotiations.

The schedules from the end of October through November have therefore been amended as follows:

28th - 5th (Nov): *The Dead Planet*
(**31st Oct:** *The Masque of Mandragora* omnibus)
November
(**7th:** *The Hand of Fear* omnibus)
8th - 15th: *The Keys of Marinus*
(**14th:** *The Deadly Assassin* omnibus)
16th - 23rd: *The Dalek Invasion of Earth*
21st: *The Dead Planet* omnibus
24th - 1st (Dec): *The Chase*
(**28th:** *The Keys of Marinus* omnibus)
December
(**5th:** *The Dalek Invasion of Earth* omnibus)

*·**BLAKE'S 7** was erroneously listed in some October schedules, although UK Gold hope to be screening the series complete in the near future...*

JN-T "TAKING REVENGE" CLAIM

CLAIMS that John Nathan-Turner is indulging in "petty" vendettas against those who have "crossed" him are gaining credence in the light of recent evidence.

In a move that has been interpreted in some quarters as a two-fingered salute to BBC Enterprises for dispensing with his services a year ago, the CHILDREN IN NEED skit has been christened *The Dimensions of Time*, a title remarkably similar to Enterprises' recently aborted 96-minute DOCTOR WHO special. As one prominent member of *The Dark Dimension* production team told DWB: *"The resemblance in titles can't be put down to coincidence —'dimension' has never been used in a WHO story title before and suddenly it seems to be all the rage. There is a feeling that Nathan-Turner is cynically capitalising from our publicity and subsequent misfortune...".*

Although *Dimensions of Time* has been awarded its own CHILDREN IN NEED production code, it is hotly rumoured that Nathan-Turner has been pushing for it to be logged in the official DOCTOR WHO canon as serial 7R, a code itself originally allocated to *The Dark Dimension*. If successful, then the 12-minute runaround would fall between *Survival* and the next official DOCTOR WHO adventure to be made, as well as effectively placing Albert Square within the same fictional universe as DOCTOR WHO — a move which would, presumably, be resisted by the EASTENDERS production team who are renowned for their credible, down-to-Earth storylines.

Marvel's DWM, who dropped Nathan-Turner's consultant credit in the wake of the Enterprises controversy, also has reason to believe it is incurring Nathan-Turner's wrath. Although the only magazine invited by the CHILDREN IN NEED office to cover the sketch, DWM received a call just prior to the shoot informing them that John Nathan-Turner had vetoed their invitation!

It has been pointed out that Nathan-Turner's virtual blanket ban on publicity for *Dimensions of Time* — with only *Radio Times* photographers permitted to cover the filming — could ironically have a disturbingly negative effect on the fund-raising efforts. As one observer noted: *"He appears to have lost sight of the reason he was employed to work on CHILDREN IN NEED in the first place...".*

·DWB is pledging £500 to CHILDREN IN NEED on behalf of our readers, but how should we submit it? Send your ideas to the editorial address a.s.a.p...

briefly...

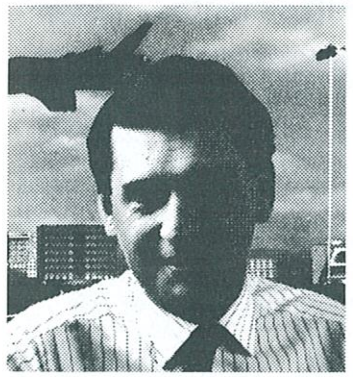
·***THE PIRATE PLANET* Scriptbook is** scheduled for 26th January, although Titan Books are not overly confident that Douglas Adams will submit his revised original script in time to meet the deadline. *The Abominable Snowmen* should materialise in March...

·CELESTIAL TOYROOM committed quite a stir in its (late) September issue when the words "Doctor Who Bulletin" crept in via an advert from a DWAS member selling his collection, in spite of an until now successful campaign banning the words from its pages. Although the offending words have still to be sighted in the editorial section, but Gary Leigh was nonetheless heard to remark, *"Well, it's a start"...*

·RADIO TIMES celebrated its own, impressive 70th anniversary at the end of September with a bumper nostalgic issue that acknowledged the contribution DOCTOR WHO has made to its pages during its more modest 30 year reign, itself to be marked with a Radio Times front cover in November. The famous *Dalek Invasion of Earth* cover of November '64 was among 99 others selected representing '100 Great Covers', although an accompanying blurb unfortunately stated that *"...William Hartnell first made the front cover in February 1984..."*, but then, what's 20 years to a septuagenarian! The following issue included a letter from "The Rev D C Chedzey", congratulating the BBC for The *Paradise of Death...*

·MANOPTICON '94 will be held over the first (Easter) weekend of April. Meanwhile MLG Promotions is joining forces with DWB to stage a large-scale convention at Liverpool's Crest Hotel during the summer, which will introduce a pioneering new convention format. Dates to be announced...

'FAB FACTS' AUTHOR KILLED IN CAR CRASH



FREELANCE WRITER Simon Archer, whose new book *Fab Facts* was published on October 11th, was killed in a car crash on September 14th.

A long-time fan of Gerry Anderson, Simon was on his way to complete the signing of contracts for work on Anderson's life story when he was involved in a head-on collision on the M25 London orbital.

Simon, who was in his mid-thirties and came from Tring in Hertfordshire, had recently achieved a lifetime-ambition of working his way up to PR manager in Gerry Anderson's new company, Gerry Anderson Productions (*see last issue*). A frequent contributor to Century 21, Simon scripted the recent lecture tour — *An Evening with Gerry Anderson* — and collaborated with Anderson on HarperCollins' new paperback featuring "500 fascinating facts" about various Gerry Anderson productions.

Dave Nightingale spoke for many who knew Simon when he told DWB: *"He was a genuinely nice guy who was extremely interested in Gerry Anderson's work. His one consolation was that he was able to fulfil an ambition by working on Gerry's biography, which we hope will still be published."*

·Fab Facts, a paperback book comprising 96 pages, 16 in full colour, is published this month by HarperCollins, price £5.99 (reviewed next issue).

WILD PALMS TAPED — BY BBC VIDEO!

IN A SIGNIFICANT first for the company, BBC Enterprises have bought the rights from ABC in America to release Oliver Stone's six-part surreal soap, WILD PALMS, on video in Britain.

Coinciding with its UK premiere on BBC2 in November, the first three episodes will appear on one tape on November 17, with the following three on December 9, each priced at £12.99.

Angie Dickinson, who stars in the series, is being flown to Britain in November for a lavish press launch.

The tape will be the first to be catalogued by BBC Enterprises as a Movie Release, as opposed to the standard Home Video classification awarded its homegrown releases.

21st CENTURY VISIONS

21st Century Visions will be published by Paper Tiger on November 4th at £12.95.Top effects man and model designer Derek Meddings has written an autobiographical account of his time working on Gerry Anderson's Sixties telefantasy series.

This new large format book will be packed with photographs and designs from Meddings' own archive - many of them never before seen - which justify the cost of the book alone, and will include a blow by blow account of FX work from THE ADVENTURES OF TWIZZLE through to U.F.O..

Harold Innocent

HAROLD INNOCENT, who played Freeth in *DOCTOR WHO and the Paradise of Death,* died suddenly, at the age of 60 in late August. He also appeared in *the Happiness Patrol* and, perhaps most significantly for telefantasy fans, was 'the man who killed Marty Hopkirk.'

THE AVENGERS ON VIDEO

ALL SYSTEMS are go on THE AVENGERS video front as Lumiere Home Video, current holders of the rights to the series, gear up to release a plethora of titles from the series.

Since August 31, the Titles chain of 80 video rental shops have offered a tape containing the two colour Diana Rigg episodes *Murdersville* and *Never Never Say Die* for rent.

Sell through releases were launched on September 20th with the documentary*: THE AVENGERS A Retrospective*, available from Woolworths at £10.99.The tape, made by Patrick Macnee and his son, contains reminiscences from Patrick as well as many clips from THE AVENGERS. It lasts 70 minutes.

The serious business begins with the release of three titles for general sell-through at £10.99 on October 25th. All the episodes are digitally remastered from the original negatives including tag sequences:

Tape One: *The Town of No Return* and *From Venus with Love*
Tape Two: *The Cybernauts* and *Return of the Cybernauts*
Tape Three: *A Touch of Brimstone* and *The Bird Who Knew too Much*
Coming in November are:
Death at Bargain Prices and *The Fear Merchants*
Too Many Christmas Trees and *The Joker*
The Grave Diggers and *The Living Dead*

It is anticipated that there will be some Tara King episodes on the market by spring next year depending on public demand.

EMI are also releasing a series of THE AVENGERS videos in France. These will start with the Tara King episodes owing to her popularity with French fans.

The videos are to have a major press launch in October with Patrick Macnee being flown over to do a number of signings and interviews.

THE
AVENGERS
THE TOWN OF NO RETURN
FROM VENUS WITH LOVE
In which Steed finds a town full of ghosts – and Emma gets into harness.
VOL 1
In which Steed is shot full of holes – and Emma sees stars.
LUMIERE
PG

·Released on November 1st is a boxed set, *THE AVENGERS: First Ever Episode Collection*, featuring:
The Frighteners: The only episode existing that features Steed's first partner, Dr. David Keel.
Mr Teddy Bear: The first episode of the second season screened (and the seventh made).
Brief For Murder: The first episode of the third season (and the second made).
Murder Market: The first episode made featuring Diana Rigg (and the seventh episode screened)
The Fear Merchants: The first episode of season five made (but the second screened).
The Forget-me-Knot: The first episode of season seven screened (but originally started as the ninth in production order in season six and finished as fourth in season seven).
and *Split!*: The fifth Tara King episode screened and the sixth in production order?!Included in the box will be a book of photographs from the series, and the set will retail at £34.99.

*·**HITCH-HIKER'S GUIDE TO THE GALAXY** has been issued as a two-tape pack at £16.99.*

Tabloid Trek!

TWO YEARS after Gene Roddenberry's death, a number of books are in progress which will all, in one way or another, seek to cast a different perspective on the development of STAR TREK — one which will minimize the role of Roddenberry's own vision in the making of the phenomenon. Many of the allegations will be familar to veteran observers of the science fiction community but may come as a shock to fandom. Some border on character assasination and must provoke the observation that the authors have, after all, waited until Roddenberry is no longer able to respond directly to their claims.

The most highly publicised of these revisions will be William Shatner's *Star Trek Memories* (to be published in Britain on November 15th by Harper Collins, price £9.99 — review next issue), but several unauthorised biographies are in the works, with the first to see print most likely to be by Joel Engel (author of a Rod Serling biog). Majel Barrett Roddenberry has circulated a letter reminding "Friends and Colleagues" that Gene hand-picked David Alexander to write an authorized biography a few months before his death and asking everyone to keep this in mind when contacted by other researchers. The family will not lend assistance to any other projects.

One fact that the new spate of publications will make uncontrovertibly clear is how rocky relationships became between the original series crew and the creator of STAR TREK, and how the original cast themselves have hardly formed a happy band (forced reunions and a current expensive MCI commercial notwithstanding). In this discordant history, money and egos will be primary factors.

The general public may well not care much about these revelations. STAR TREK - THE NEXT GENERATION has long since replaced the original series in popularity. The premiere episode of the seventh season opened to very high ratings in major cities despite a rather lacklustre conclusion to the now traditional cliffhanger that ended the last series. STAR TREK convention organizers acknowledge that TNG personnel are by far their most popular guests, drawing a younger and more enthusiastic crowd than the original series stalwarts, and larger numbers of attendees than the two or three cast members from DS9 who have tested the waters. All of which gives added punch to persistent rumours that a way will be found to continue TNG into an eighth season in some form, despite the feature film to be shot next spring.

Patrick Stewart was persuaded to appear on the Emmy Awards show as a presenter on September 19 and told backstage questioners that Paramount has green-lighted a film script which will have the TNG crew interacting with the original cast, that it is supposed to be a high-action story, and he has been told to get fit. Clearly, he is the studio's least worry in that department. He also broadly hinted that there will be some sort of return to TV for TNG after the film.

·Attached, the eighth episode of the new TNG season just finished filming and Gates McFadden found it to be her favourite episode before even seeing the finished version. McFadden and Patrick Stewart are on camera for almost the entire episode as Beverly and Jean-Luc Picard are in hiding and linked together. The episode finally gets down to discussing how these characters feel about each other after years of on and off hints at something more than friendship.

McFadden feels her character lost a great deal in the way of development by being gone from the second season, after which the relationship with the captain was suppressed without ever quite dropping the "chemistry" everyone acknowledges to exist between the characters. McFadden herself will also get to direct an episode this season, becoming only the second women to do so.

·***Force of Nature*** will be the next episode after *Attached,* while DS9 will follow its opening trilogy (*The Homecoming, The Circle* and *The Siege)* with *Invasive Procedures, Cardassians, Melora,* a Ferengi episode called *Rules of Acquisition,* and *Necessary Evil.*

Kathleen Toth

DOWN TO THE SEA IN *REALLY* BIG SHIPS

Kathleen Toth previews the underwater fantasy series coming to ITV later this month...

IT SEEMS to require the glitter induced by the name of a Spielberg to persuade network executives to take a risk on something like an expensive programme dabbling in fantasy or science fiction and make a long term commitment. SPACE RANGERS barely got underway before it was yanked rather than order more episodes. Stephen Spielberg demanded and got NBC to guarantee a full 22 episode season for SEAQUEST DSV, *before* he allowed the cameras to roll (and this even before *JURASSIC PARK* restored his somewhat tarnished reputation!), but Spielberg has a somewhat questionable value with television — his AMAZING STORIES spawned neither critical enthusiasm nor mass audiences.

SEAQUEST is anyway more in the hands of Spielberg's Amblin Entertainment than those of the head man himself, who moved straight from JURASSIC PARK to his grim Holocaust film, SCHINDLER'S LIST. Officially, $10 million was spent on the SEAQUEST pilot, although many believe the true figure was probably closer to the $12 million spent on launching DEEP SPACE NINE. Spielberg did, however, personally recruit his star, Roy Scheider - with whom he worked on *JAWS I* and *II*, but whose film career has been rather meagre since - the closest he has come to a science fiction epic being 1984's disappointing *2010*. Nonetheless, he is cast as Nathan Bridger, a career naval officer who drew up the designs for the deep sea vessel seaQuest, then quit the service and became a virtual hermit on a tropical island with only a dolphin for company after his wife died.

Much — indeed, too much — of the pilot is taken up with persuading Bridger to set foot on the seaQuest and take command. The background to all this is murky — the year is 2018 and it seems that national governments still exist but are rather weak as compared to vast multinational economic confederations who have their own weapons and security forces. Attention has turned from outer space to exploration of the true final frontier — under the seas. The confederations have carved out territories for themselves under the surface and ruthlessly exploit available resources. Existing between them are small independent mining operations and farming communities of underwater colonists.

As the series begins, the seaQuest is still a military vessel under the authority of NORPAC, commanded by Captain Marilyn Stark. When a border skirmish breaks out between mining operations, world war between the corporations is threatened. Stark decides that the time has come to settle matters once and for all and engages her sub's firing sequence over the objections of her first officer, Commander Ford. He ultimately takes command from her, backed by the bridge crew. During the next thirteen months the confederations sign a peace treaty and create the United Earth Oceans Organization to administer it — with NORPAC giving UEO the seaQuest as its tool to keep the peace. The seaQuest itself, which has spent most of that time in drydock undergoing a refit to make it more of a scientific research vessel, is to relaunch with a crew of 124 scientists and 88 military crew members. The only man who can take command and have credibility with both the scientific and military communities is Bridger, and Admiral Noyce has a plan to get the recluse aboard...

The admiral hijacks not only Bridger, but also the dolphin that Bridger has been communicating with via hand signals. Which is handy since Bridger designed the seaQuest originally to include a system of water tubes and tanks circulating throughout the boat for just such a resident. There is even a dolphin tank in the middle of the bridge, which Ensign Darwin soon makes his home. Darwin now speaks — in a sort of baby talk — through a computer translation system that is the work of a rebellious boy genius, Lucas Wolenczak, whose millionaire father has pulled strings to get his unruly son on the seaQuest because he needs "discipline." The science contingent is headed by Dr. Kristin Westphalen, whose specialties seem rather vague and shifting. But you can tell the scientists and military types apart because they wear different coloured jumpsuits.

At least initially, Commander Ford and Dr. Westphalen seem constantly at odds while both are willing to listen to Bridger. The little cruise turns serious when a high tech robber baron sends out his own attack sub to eliminate the seaQuest under the command of the defrocked Captain Stark — who just happens to have been one of Nathan Bridger's star pupils.

This pilot episode was roundly hooted by critics at preview screenings in the early summer, giving birth to numerous jokes about a voyage to the bottom of the ratings. Amblin hotly denies that any panic ensued or that there was friction on the set, but both Rockne S. (*Alien Nation)* O'Bannon, who is credited as the creator of the series, and Tommy (QUANTUM LEAP) Thompson, who shared producing and writing credit with O'Bannon on the pilot, are gone. This has meant that any weaknesses in the pilot — and there were many — are now passed off as the product of the departed regime. David J. Burke, fresh from the short-lived but critically acclaimed TRIBECA, has joined Spielberg as executive producer for the series and is expected to have a major impact on the writing which was sorely lacking in the maiden voyage. The Spielberg touch was probably most evident in the choice of film director, Irvin Kershner, for the pilot. But although he is probably best known as the director of *The Empire Strikes Back*, his long career includes such non-gems as *The Eyes of Laura Mars*.

Thirty minutes of plot seemed to have been written for the two-hour premiere. Vast amounts of time were spent touring all the submarine's sets and meeting the crew. The interior of the submarine is largely unimpressive, consisting of uninteresting narrow corridors and old fashioned metal stairways. By contrast, the bridge is huge but terribly confusing. There is no command chair or central focus — save, perhaps, Darwin's tank — and it is very difficult to determine who is doing what. There is no window or large viewscreen on the seaQuest, which sees through external sensors called Wiskas that can be imaged on a number of small screens. But the story was relentlessly focused within the subs and thereby hangs the problem.

Casting in the pilot left a great deal to be desired. Captain Stark was played by Shelly Hack, one of the lesser of CHARLIE'S ANGELS. When she reappears as a pirate boat captain she actually carries a swagger stick and, inevitably, beats subordinates with it when her plan blows up in her face (literally). Equally odd was the choice of Michael Parks — the Sean Penn of the sixties and TWIN PEAKS' Jean Renault— to play the robber baron who employs her. Parks plays with maps of the world he wants to dominate and cannot make up his mind if he is affecting a French or German accent. Hopefully neither will be seen again.

The crew has also failed to make a strong impression through several episodes. Stephanie Beacham unexpectedly plays Dr. Westphalen, but so far she has had little to do except pet the dolphin and condemn the military. Joanthan Brandis is the boy genius, who seems to be on the seaQuest to inject a strong note of family values into the proceedings as he, Westphalen and Bridger form an obvious family with little prompting from the script, along with the family pet, Darwin. Lucas spends his time with Darwin and thinking lusty thoughts about the chief engineer, Lt. Commander Katherine Hitchcock, played with rather stoic countenance by Stacy Haiduk (ex-SUPERBOY). Don Franklin plays Commander Ford, and is the only black officer seen thus far, making an unpleasant impression when he is ordered to appear incompetent and even cowardly in order to force Bridger to accept command

Other crew members include Security Chief Crocker, (Royce D Applegate), the sort of fellow who will be inclined to offer the Captain a stiff belt of Scotch when the going gets tough, and sonar officer Ortiz (Marco Sanchez). Communications Officer Tim O'Neil is played by Ted Raimi, brother of cult director Sam Raimi, and the ship's scrounger is one Lt. Kreig, played by John D'Aquino.

Despite the dire pronouncements of most critics, the initial episode of SEAQUEST DSV sailed into the number two spot in the ratings for the week. However, the second episode fell to number thirteen, and later episodes have dipped to 29 — a potentially fatal low for such an expensive series. Through two subsequent episodes, the Burke touch seems to concentrate on giving Bridger speeches about working together for peace and humanity, and Roy Scheider would do well to review Patrick Stewart's handling of these chores on THE NEXT GENERATION. That series seems to be an acknowledged model for SEAQUEST. However, SEAQUEST is at a distinct disadvantage in that they do not have any aliens to deal with unless they discover mermaids. Darwin is their alien lifeform and thus far he is as mysterious as the family dog. The second episode went for warmth by placing him in a medical crisis. Everyone worries but eventually Darwin's Mom shows up with curative seaweed. End of story. In the third episode, seaQuest discovers a portion of the Library of Alexandria on the ocean floor, setting off an unseemly scramble among Mediterranean nations to claim a portion of the antiquities. The OEO sends a team of psychics to secretly help Bridger in the negotiations, but they are primarily there to read the minds of his crew to flush out who leaked information about the discovery. Neither of these stories afforded much in the way of action, with the library episode containing the kind of history lesson which propelled YOUNG INDIANA JONES off the screen. It remains to be seen if SEAQUEST can continue to hold viewers away from the much fresher ABC fantasy series LOIS 7 CLARK - THE NEW ADVENTURES OF SUPERMAN, which shares its time slot. Can environmental hazards and economic profiteers be as compelling as Lex Luthor or the Borg? NBC certainly hopes so...

briefly...

·**WHILST Titan Books continue to** sweat over the (non)arrival of Douglas Adams' Pirate Planet manuscript, the company has calmed its nerves slightly by issuing a revised edition of Neil Gaiman's *DON'T PANIC - Douglas Adams & The Hitch Hiker's Guide to the Galaxy* on October 8th, price £3.99. This edition brings Adams' career up to date with a look at the *Dirk Gently* novels and *Mostly Harmless*, also reissued this month. Titan Books' best-selling *RED DWARF Companion* is embarking on its second reprint...

·**VIRGIN, who are increasingly** diversifying into other aspects of telefantasy, have commissioned *THE AVENGERS Programme Guide* from the writing team of Paul Cornell, Martin Day and Keith Topping, for publication in March, while December sees publication the *THUNDERBIRDS/STINGRAY/CAPTAIN SCARLET Programme Guide* by John Peel, in the same standard paperback format of their earlier *RED DWARF Programme Guide, priced at £4.99...*

·**BOXTREE have just published** *Exploring Deep Space and Beyond,* an unofficial guide to the "new-wave" in television SF with particular emphasis on DEEP SPACE NINE and BABYLON 5, price £6.99...

·**T'KON 1994, the STAR TREK** convention being staged in Bradford on 1st-4th April next year, is now taking bookings. Admittance to the weekend costs £25, and the confirmed guests are Armin Shimerman (Quark from DEEP SPACE NINE), and stunt man John Carrigan. For more details send an SAE to: T'Kon '94, 167 Kingshurst Road, Northfield, Birmingham B31 2LL.

QUANTUM LEAP

LEAPING TO CONCLUSIONS

"(If) you let too much time go by you can lose touch with reality"
Al the bartender in the final episode of QUANTUM LEAP.

March 26, 1989 saw the little-noticed premiere of a quirky new television series called QUANTUM LEAP. By the beginning of its third season, QUANTUM LEAP had grow in popularity to be the second most videotaped series on television (right behind the first year of TWIN PEAKS) according to a popularity poll. A network of fans had swelled to the point that fanclubs and fanzines had popped up, books and comics were being published and conventions dealing solely with QUANTUM LEAP were being held around the country.

At the end of the final episode, fans deserted the series in droves. Fanclubs closed down and fanzines quit publishing under a wave of protest over the final episode that rivals those heard in England after the conclusion of BLAKE'S SEVEN.

What happened? A combination of factors caused the demise of the series over time: the network's constant scheduling changes, fans' expectations, and (most importantly) the inconsistency of the creative staff on the series.

The series was created by Donald Bellisario, a man who spent a small part of his career under schlockmeister Glen Larsen while working as the producer and sometimes writer on BATTLESTAR GALACTICA. Bellisario seemed to learned much at Larsen's feet and went on to establish such series as MAGNUM PI (a rip-off of ROCKFORD FILES), AIRWOLF (a BLUE THUNDER rip-off), and, of course, QUANTUM LEAP. While one could say that QUANTUM LEAP was a rip-off or combination of several others series (HIGHWAY TO HEAVEN and THE TIME TUNNEL both come readily to mind), the series actually has its basis in an episode of BATTLESTAR GALACTICA written by Donald Bellisario, *Experiment in Terra*. This episode featured Apollo under the control of aliens who have sent him to a planet to prevent a nuclear war. Apollo appeared to the inhabitants of the planet as a well-known resident, while he also communicated with one of the aliens called John who can only be seen and heard by him.

QUANTUM LEAP began with few established facts about the characters, and even less about the project Sam used to accomplish his goal of time travel. What is known by the end of *Genesis* (the title given to the series' pilot in reruns) is: 1) Sam has lost his memory; 2)Project Quantum Leap was not ready to be tested when Sam stepped into the time-accelerator; 3)Sam must try to help people in the past in order to leap again (and possibly leap home); 4)Sam must not let people know who he really is; and, 5)Sam was the only one who knew how to get back & with his memory gone the others at Project Quantum Leap have to try and come up with the answer on their own. What this set up in terms of the series' bible is the following: we can do anything we want to. The setting can be anywhere (within the time-limits of the series), the characters can be anyone, the background of the main character is a clean slate and can be moved in any direction over the lifespan of the series, and we can remain vague about the whole time travel element of the series so we never have to explain it.

This last aspect was certainly evident as the number of scientific or time travel oriented storylines can be counted on one hand (*Star Crossed*, *M.I.A.*, *The Leap Home*, *The Leap Back* and *The Evil Leaper* stories), and in these cases it is served only to the extent of moving the premise along — never in close examination. For example, in *The Leap Between The States* Sam is suddenly able to leap into his great-grandfather during the Civil War after years of the series stating that Sam could only leap within his own lifetime. The answer given for this occurrence? Well, his DNA structure was similar to his great-grandfather. That's it. Nothing about how that answer is linked to Sam's ability to move outside of his lifetime, nothing about how DNA could be involved with the time travel experiment, nothing about how DNA is factored into the other leaps Sam has done. A vague reference is made in the show using pseudo-science and the show moves along. Bellisario's (and with it, the production crew) disdain for the "science" in science fiction was evident early on when, during the course of a interview where the questioner made mention of the lack of science in the series, Bellisario stated that he could do whatever he wanted to because it was science fiction and "Captain Kirk is not going to beam down and arrest me if I'm wrong."

While this is a shame as there were many storylines the series could have used which would had not only been science-based but exciting, perhaps it is just as well. After all, any attempts that were made (*A Leap For Lisa*, *The Leap Back* and especially *The Evil Leaper* storyline) were, from the scientific point of view, hockum at worse, and laughable at best.

The production team's use of continuity was also a weak link, with Sam's memory loss increased or decreased depending on what the writers wanted to do with no consistency to the character (i.e. Sam loses his memory of everything in *The Leap Back*, yet remembers that leap four episodes later in *Permanent Wave*). Sam has a wife and daughter due to his meddlings in time, yet they are never mentioned again after their brief appearances. Nor are storylines built upon such continuity (with the exception of Sam's wife from *Star Crossed/The Leap Back* and Al's wife from *M.I.A./Mirror Image*) when it could have been used to greater effect.

What saved the series were the characters themselves and the consistent writing of their dialogue. The series was always at its best when it dealt with Sam and Al and dug a little into their respective histories. Science was cut out whole-heartedly, and in its place came emotions——a subject that was to remain the strongest aspect of the series. It was what drove people to the series and what made them return for more. Such episodes as *The Leap Home*, *M.I.A.*, *Shock Theatre*, *Promised Land* and *Mirror Image* worked because they not only dealt directly with Sam and Al, but also gave us information about their past and made us care for them on a personal level that a pure science fiction focus might not have allowed.

Yet these same emotions that made us care for the characters are also what drove viewers away at the conclusion of the series. With television and printed announcements advertising that "all your questions will be answered," one would naturally assume that there would be some truth involved. Of course, knowing Bellisario's track record of never tying up storylines (as with MAGNUM PI) and knowing NBC's over-the-top hype for all its series, it was easy to see that this was not to be. Bellisario's script dealt with

A Question of Mind Over Body

"...DOCTOR SAM BECKETT *stepped in the Quantum Leap accelerator and vanished. He awoke to find himself trapped in the past, facing mirror images that were not his own..."* As part of the opening blurb for the show, this statement serves as a basis for introducing the series, but it falls short of explaining what really happens to Sam, and his real body, as he leaps from life to life.

When Sam stepped into the Quantum Accelerator it was only his mind that vanished, his body remained where it was, an empty husk, a receptacle for all that minds that were temporarily dislodged as Sam inhabits each new body.

Yet, this rather simple idea has been over-looked in a number of episodes, either for plot emphasis or as a way out. In *Blind Faith* Sam leaps into the body of a blind pianist. One could argue that since Sam isn't blind then he wouldn't be blind in this body, even though it had previously been (the blindness perhaps resulting from brain damage, rather than flawed eyes). But since it is Sam's mind (his scrambled memories and intellect) that Quantum Leaps, and not his brain, then he should still have been blind. However if this had been the case then the episode would never have been made. This one is definitely a case of over-looking the very basic principal on which the show is based for dramatic purposes.

In *8½ Months* Sam leaps into the body of a young girl, Billie Jean Crockett, as she is about to go into labour. A bone of contention throughout the whole episode is the constant debate between Al and Sam about a) whether Sam could be pregnant, given that he is a man and b) that when Sam leaped in, both Billie and the baby leaped out, and the baby is now in Sam's real body back at QL HQ in 1999.

There was every possibility that Sam could have a baby because Sam was, physically, now Billie. What was utterly impossible was for the baby to leap out as well. The author then spends half the episode trying to explain the improbable situation which therefore seemed to result! With a little thought and tightening up of the script these minor nuisances could easily have been cleared up.

The biggest blunder of all comes in the fifth season episode *Nowhere to Run* in which Sam leaps into the body of a Vietnam soldier, confined to a wheel-chair by the loss of both his legs. At one point, near the climax to the episode, Sam has to get away from an orderly. To do so Sam argues that he has legs, although the body which he inhabits does not, and therefore he should, and does, stand up. An absolute cop out if ever I saw one. Compare this to *The Wrong Stuff*, the episode where Sam leaped into the body of a chimp. In that episode Sam was unable to talk. The same approach should have been applied to *Nowhere to Run*.

At base, the series' approach often appears to be — Don't confuse the casual audience. Take another fifth season episode, Killing Time. In this, Sam leaps into an armed hostage taker, who *appears* to leap into the Waiting Room with a gun in his hand — as blatant a breach of the series' concepts as the appearance of Al's Minilink in 1945 during *The Leap Back*. Production staff however point to the presence of an unconscious guard in the background of subsequent scenes, explaining that the gunman knocked him out and seized his weapon out of camera-shot!

Like the inconsistencies with time travel and the broken promise that Sam's adventures would not be directly involved with history as we know it, the physical side of Sam's leaping has been overlooked because it suited the story, if not the reality, it was supposed to be portraying.

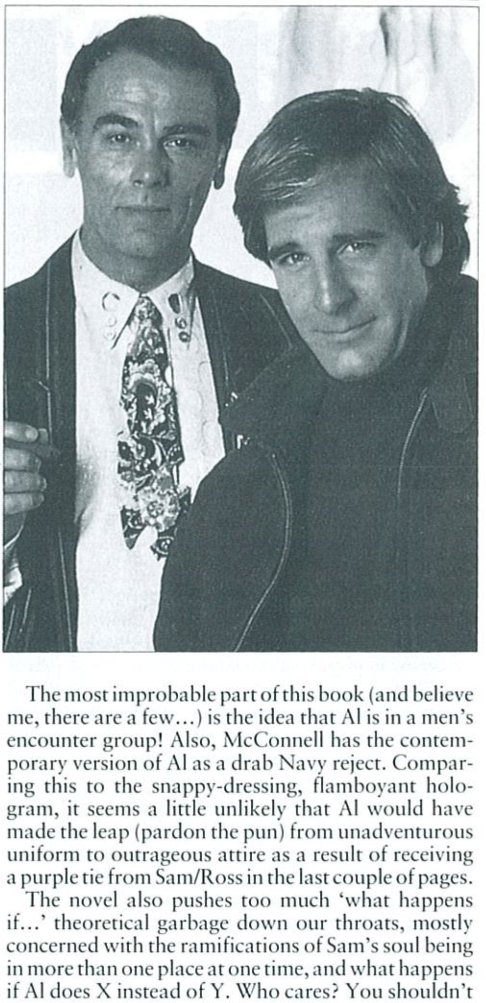
Alex Delicado-Rodriquez

riddles and mystery, trying to draw out some answers to Sam's predicament while also staying ambiguous enough so that more could be done with the series if a sequel was ever made. However, what seemed to upset most fans was the last five minutes of the program, when Sam realizes that he cannot stop his mission of helping people in time. The series ends with a written announcement that, while Sam does help Al with his life, Sam never returns home.

That set off fans who were expecting Sam to return home, run to Al, give him a hug and go walking off into the sunset. They were expecting this clichéd final scene, and given the series' track record, perhaps that was not totally out of line. Instead, Donald Bellisario decided to go with a gut feeling towards the character of Sam and where the original intent of Project Quantum Leap would eventually lead him. It was true, it was in character, and, totally unexpected, it was logical. The conclusion also helped explain why Sam was leaping, and who helped him along the way. And while it scared off some fans who wanted everything to be perfect and every character to be together in a big happy plastic bubble, it succeeded in turning the whole series into a logical progression of Sam from couch potato scientist whose life was always turning the wrong path, to a man of action who can and will do everything in his power to fight for his fellow man.

Yes, there are bad episodes in the bunch——stupid storylines, bad actors and idiotic scripts. In the end it does not matter. The series began with an idea that swung back like a fist, and in the final episode delivered a blow that, although upset some fans, remained true it original intent. If only more series could commit themselves to keeping such promises when their end finally comes.

Dale Sherman



The Novels

Carny Knowledge and *Too Close For Comfort* try to do for Quantum Leap what the New Adventures do for Doctor Who: new fiction that complements the series. However, with the Quantum Leap books there just seems to be a sense of overkill.

Both novels heap layer after layer of new ideas and concepts on top of one another until we get a mountain of information to process, a lot of it implausible, a lot of it seemingly incorrect and only a tiny percentage of it relevant and of any interest.

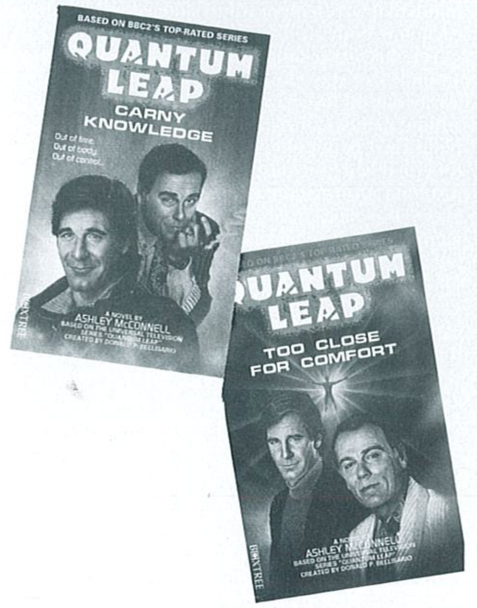
On the small screen episodes of Quantum Leap seem to fall into one of several categories: preventing or solving a murder/death, a love story, an anti-prejudice episode, or a 'personal' episode such as *M.I.A* or *The Leap Home* where the past of either Sam or Al is involved. Some episodes tend to combine all of the above into an indeterminable mish-mash and heap on a few ladle-fulls of twee sentiment and kitsch comedy for good luck.

Chronologically, first up is *Carny Knowledge*, perhaps the weakest of the two novels (the title of the book being one of the worst puns I've ever had the misfortune to hear...). It's clearly a 'Sam has to prevent some people from dying in a very nasty way' story and in form and subject it's definitely the closest to traditional Quantum Leap, with Sam leaping into the body of a simple polio sufferer who is blamed for a series of accidents at a carnival, culminating, should Sam fail to halt proceedings, in a fatal accident on a new ride. In between, Ziggy starts reprogramming himself, with near disastrous results, and Dr. Tina Martinez-O'Farrell (more about her in a minute...) who's needed to fix him has taken herself off sunbathing in a huff because Al yelled 'Beth! Beth!' (the name of his first wife and supposed only true love) during a crucial moment in their private life.

Carny Knowledge (aka Quantum Leap - *The Novel)* is probably, on the whole, the more plausible of the two novels. I could see this being made into an episode of the series. But not a particularly good episode. The plot line of Sam having to prevent some deaths isn't exactly original now, is it? The story is punctuated with visits to the actual Project lab in the future, where McConnell has created a whole environment and way of life for characters such as Al, Tina, Gushie and psychologist Dr. Verbeena Beeks, all based on the few glimpses of the project that we've seen. I didn't think that they matched the portrayal of the project site in *The Leap Back*, but these sections of the book are by far the most interesting, even if they don't quite ring true. They also tend to ramble on and on at length and basically McConnell makes the characters come across as though they're all having the most boring and horrible time imaginable: Al is tired and fed up being at Sam's beck and call, Verbeena Beeks really wants to do some proper research, Tina wants to go sunbathe... The list is endless.

I get the impression that McConnell was making things up as he went along. Surely the point of creative writing, you may ask? Well, yes, as long as the author sticks to the framework established by the programme on which the work is based. McConnell seems to have taken a cursory glance at the writer's guide. Take Tina. In the series she seems to be nothing more than Al's bit of stuff, some hitchhiker he picked up because she had nice legs, a squeeky voice and no brain. Let's face it, she's an arch bimbo. (No offence to bimbos out there...). I would never have considered her to be an integral part of the Project Quantum Leap, even if she does operate part of Ziggy in *The Leap Back* (a minor continuity glitch?). However, the very thought that she might be Dr. Tina Martinez-O'Farrell (where the hell did she get a surname like that...?!), a highly intelligent and qualified computer design engineer who just happens to look like a bimbo is just plain ridiculous!

The second book, *Too Close For Comfort* is, on reflection, probably the better of the two. It clearly falls into the 'personal' category mentioned before, as Sam leaps into the body of Ross Malachy, a student who is assisting Dr. Wales, the co-ordinator of a men's encounter group, a group which encourages men to find their masculinity — one of whom just happens to be a certain Al Calavicci. Sam has to prevent Dr. Wales' daughter, Lisa, from being jailed for committing murder during an armed robbery that her boyfriend involves her in, and whilst doing that, he also has to make sure that he doesn't alter the course of history by influencing the real-time Al's actions, and preventing him joining the Quantum Leap Project. The contemporary Al is at a crucial juncture of his life — he's just retired from the Navy and is deciding what to do with his life, and whether he ought to look up his old friend Sam Beckett in New Mexico ....



The most improbable part of this book (and believe me, there are a few...) is the idea that Al is in a men's encounter group! Also, McConnell has the contemporary version of Al as a drab Navy reject. Comparing this to the snappy-dressing, flamboyant hologram, it seems a little unlikely that Al would have made the leap (pardon the pun) from unadventurous uniform to outrageous attire as a result of receiving a purple tie from Sam/Ross in the last couple of pages.

The novel also pushes too much 'what happens if...' theoretical garbage down our throats, mostly concerned with the ramifications of Sam's soul being in more than one place at one time, and what happens if Al does X instead of Y. Who cares? You shouldn't have to think too hard about telefantasy, the whole concept is the suspension of disbelief, not the examination of it!

The characters in the book were, frankly unsympathetic, and all as bad as one another. I wasn't exactly rooting for Sam to save them all and put their lives back together. They didn't inspire that sort of feeling. I would say this is due to ineffectual writing on the part of McConnell, but that isn't really true. The book is well written and on the surface engaging enough, but the basic premise and the characters ruined it. They could have been so much better. The same could also be said for *Carny Knowledge*. After all, there are far more interesting wars, people and places that Sam could have leaped into rather than these boring and pedestrian set-ups. The only gimmick *Too Close For Comfort* has to offer in compensation is the inclusion of a contemporary Al.

The subplot concerning the Project in *Too Close for Comfort* is more or less a complete rehash of that in *Carny Knowledge*. In fact I would go as far as to suggest that McConnell has just copied whole chunks of text verbatim from the first book! The absence of Donna Eleese, Sam's wife from *The Leap Back*, is also noticeable in both books.

It's not all doom and gloom, however, there are some good bits, and McConnell does give us a few things to think about, and a few suggestions. Such as how did Ziggy get the neural material to link up to Sam and Al. McConnell suggests that Sam took tissue from his own brain. Yuk!

Still, this isn't enough to make a good couple of books. If *Carny Knowledge* and *Too Close For Comfort* were episodes they'd be fourth-rate tacky mish-mashes. Why write about such uninteresting things when there are dozens of wonderful episodes that merit novelisation, such as *The Leap Home*. To sum up, I would say that while a range of Quantum Leap books is an excellent idea, the publishers shouldn't let Ashley McConnell write any more of them. Unfortunately, book three is *The Wall*, by Ashley McConnell, and book four is by Melissa Crandell, whose Star Trek books haven't exactly been well received. Oh boy.

Carny Knowledge (4)

REGULAR CAST: Dr Sam Beckett (Scott Bakula); Admiral Al Calavicci (Dean Stockwell)
Executive Producer: Donald P Bellisario
PRODUCTION STAFF: Supervising Producer: John Hill; Co-Producer: Deborah Pratt; Producer: Harker Wade.

Season One

Pilot)**"Genesis"** (September 13, 1956)
NBC: March 26, 1989; BBC2: February 13, 1990; November 4, 1991
Writer Donald P Bellisario; Director David Hemmings
Cast: Jennifer Runyon, John Allen Nelson, WK Stratton, Newell Alexander, Lee DeBroux, Larry Poindexter, Bruce McGill, Gooshie(Dennis Wolfberg), Tina (Barbra Horan)
Although the project isn't ready yet, Sam hops into the accelerator and leaps. He wakes with no memory of his past, as a pilot who will die testing the X-2 rocket plane, leaving his pregnant widow to miscarry... Leaping on, he becomes a professional baseball player in Waco, Texas...

A1)**Star-Crossed** (June 15, 1972)
NBC: March 31, 1989; BBC2: February 20, 1990
Writer Deborah Pratt; Director Mark Sobel
Cast: Donna Eleese(Teri Hatcher), Jamie Lee(Leslie Sachs), Michael Gregory, Michael McGrady
As a sleazy literature profesor, Sam has to reunite one of his 'dalliances' with her true love, while trying to solve the psychological problems of his future fiancé, who will otherwise jilt him at the altar...

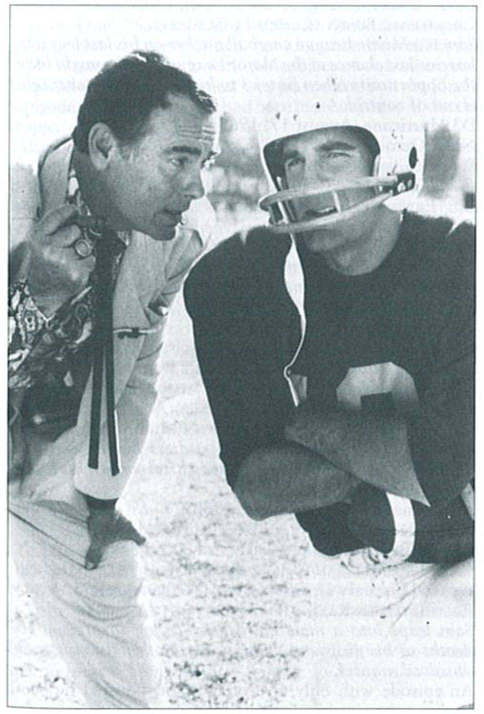
A2)**The Right Hand of God** (October 24, 1974)
NBC: April 4, 1989; BBC2: February 27, 1990
Writer John Hill; Director Gilbert Shilton
Cast: Guy Stockwell, Sister Sarah (Michelle Joyner), Teri Copley, Alex Colon, Nancy Culp
Sam leaps into a boxer on the take, but is persuaded not to throw the fight so as to win a new church for his trainers — a group of nuns...

A3)**How the Tess was Won** (August 5, 1956)
NBC: April 14, 1989; BBC2: March 6, 1990
Writer Deborah Arakelian; Director Ivan Dixon
Cast: Lance LeGault, Kari Lizer, Marshall R Teague, Scott Fultz
Sam becomes a Texan vet, seeking the hand of a ranch heiress, who has to save a new-born piglet!

A4)**Double Identity** (November 6, 1965)
NBC: April 21, 1989; BBC2: March 13, 1990
Writer Donald P Bellisario; Director Aaron Lipstadt
Cast: Terri Garber, Michael Genovese, Joe Santos, Tom Silardi, Page Moseley, Nick Cassavetes
As a mafia hitman, Sam accidentally causes the great east coast blackout, before leaping into the don, so he can arrange for his mistress to marry her true love — the hitman.

A5)**The Color of Truth** (August 8, 1955)
NBC: May 3, 1989; BBC2: March 20, 1990
Writer Deborah Pratt; Director Michael Vijar
Cast: Miz Melny(Susan French), Royce D Applegate, Michael D Roberts, James Ingersoll, Kimberly Bailey
Sam leaps into an elderly black man in the segregated South working as a chauffeur for an elderly woman, and causes trouble as he tries to persuade her to use her influence to change things...

A6)**Camikazi Kid** (June 6, 1961)
NBC: May 10, 1989; BBC2: March 27, 1990
Writer Paul Brown; Director Alan J Levi
Cast: Romy Windsor, Kevin Blair, Robert Costanzo, Holly Fields, Jason Priestly, Richard McGonagle, Janet Carroll
Leaping into a high school nerd, Sam has to prevent his sister marrying an abusive drinker. He ends up drag racing against the husband to be...



A7)**Play it Again, Seymour** (April 4, 1953)
NBC: May 17, 1989; BBC2: April 3, 1990
Teleplay: Scott Shepherd & Donald P Bellisario; Story: Tom Blomquist, Scott Shepherd & Donald P Bellisario; Director Aaron Lipstadt
Cast: Claudia Christian, Wilie Garson, Paul Linke
Sam becomes a private eye who's an uncanny match for Bogart, and finds himself looking for his partner's murderer with the help of an aspiring pulp novelist.

Season Two

PRODUCTION STAFF: Supervising Producer: Scott Shepherd; Co-Producer: Deborah Pratt; Producer: Harker Wade.

Bl)**Honeymoon Express** (April 27, 1960)
NBC: September 20, 1989; BBC2: April 10, 1990
Writer Donald P Bellisario; Director Aaron Lipstadt
Cast: Diane McBride(Alice Adair); Mathieu Carriere; Hank Rolike; Warren Frost; James Mastrantanio
As Al defends the Quantum Leap project before a congressional committee, Sam becomes a cop whose honeymoon is threatened by his bride's sociopathic ex-husband.

B2)**Disco Inferno** (April 1, 1976)
NBC: September 27, 1989; BBC2: April 17, 1990
Writer Paul Brown; Director Gilbert Shilton
Cast: Michael Greene; Kris Kann; Kelli Wimmiams; Peter Onarato; Arnetia Walker.
In the era of medallions and white suits, Sam becomes a stuntman, working on the film Earthquake...

B3)**The Americanisation of Machico** (August 4th, 1953)
NBC: October 11, 1989; BBC2: December 17, 1991
Writer Charlie Coffey; Director Gilbert Shilton
Cast: K Callan; Wayne Tippit; Leila Hee Olsen; Elena Stiteler; Patrick Musett.
As a sailor, Sam returns home with a Japanese bride, in the face of his mother and ex-lover's hostility...
BBC2 transmitted the 'teaser' for this episode twice, on *Disco Inferno*, and *Jimmy*.

B4)**What Price Gloria?** (October 16, 1961)
NBC: October 25, 1989; BBC2:November 12, 1991
Writer Deborah Pratt; Director Alan J Levi
Cast: Gloria Collins (Jean Segal); BJ Wright (John Calvin)
Sam becomes Samantha, a gold-digging secretary, whose new, married, boss is two-timing his 'fiance', Sam's roommate...

B5)**Blind Faith** (February 6, 1964)
NBC: November 1, 1989; BBC2:November 19, 1991
Writer Scott Shepherd; Director David J. Phinney
Cast: Cynthia Bain; Jennifer Rhodes; Kevin Skousen.
As a blind pianist, Sam has to cope with a guide-dog that can see Al, and his girl-friend's scheming mother, who discovers that he see, and threatens to expose him as a fraud...

B6)**Good Morning, Peoria** (September 9, 1959)
NBC: November 8, 1989; BBC2: November 5, 1991
Writer Chris Ruppenthal; Director Michael Zinberg
Cast: Patricia Richardson; Richard McKenzie; Todd Merrill; Chubby Checker
Now a DJ, Sam leads the opposition to an attempt to ban rock and roll, which would ultimately bankrupt the station for which he works...

B7)**Thou Shalt Not** (February 2, 1974)
NBC: November 15, 1989; BBC2: December 3, 1991
Writer Tommy Adler; Director Randy Roberts
Cast: James Sutorius; Terri Hanauer; Lindsay Fisher; Russ Tamblyn; Jill Jacobson
Sam becomes a rabbi, whose brother is unable to get over the death of his son, and whose sister-in-law is about to have an affair..

B8)**Jimmy** (October 14, 1964)
NBC: November 22, 1989; BBC2: December 10, 1991
Writers Paul M Belous & Robert Wolterstorff; Director James Whitmore Jnr
Cast: Frank La Matta (John DiAquino); Laura Harrington; Michael Alldredge; Ryan McWhorter; Michael Hadsen
Sam becomes a retarded young man, in danger of being returned to an institution if he can't win acceptance...

B9)**So Help Me God** (May 29, 1957)
NBC: November 29, 1989; BBC2: November 26, 1991
Writer Deborah Pratt; Director Andy Cardiff
Cast: Byrne Piven; Tyra Ferrell; Kathleen Noone; Ketty Lester; John Apella; Stacy Ray; John Shepherd; William Schullert.
Sam finds himself a lawyer, defending a silent young black woman charged with a murder he instinctively feels she didn't commit...

B10)**Catch a Falling Star** (May 21, 1979)
NBC: December 6, 1989; BBC2: January 7, 1992
Writer Paul Brown; Director Donald P Bellisario
Cast: John Cullum; Michele Pauk; Janine Turner; Ernie Sabella; Paul Sand
Sam becomes understudy to a drunken actor who's about to injure himself on stage, and encounters the piano teacher on whom he had a teenage crush...

B11)**A Portrait for Troian** (February 7, 1971)
NBC: December 13, 1990; BBC2: January 14, 1992
Teleplay: Scott Shepherd & Donald P Bellisario; Story by John Hill & Scott Shepherd; Director Michael Zinberg
Cast: Troian(Deborah Pratt); Robert Torto; Carolyn Seymour
Sam works to prevent a widow ending up at the botton of the same lake as her husband, and to prove that her brother is cheating her...
Donald Bellisario plays Sam's mirror image, and his wife Deborah Pratt is Troian in an episode produced for the first season.

B12)**Animal Frat** (October, 19, 1969)
NBC: January 3, 1990; BBC2: January 21, 1992
Writer Chris Ruppenthal; Director Gilbert Shilton
Cast: Elizabeth Spokane(Stacy Edwards); Raphael Sbarge; Duck(Darren Dalton); Brian Haley; Stuart Fratkin; Robert Petkoff; Edward Edwards.
Sam becomes a fraternity jock, and finds it difficult to win the confidence of a campus radical who is involved in preparations for a spectacular anti-war protest...

B13)**Another Mother** (September 30, 1981)
NBC: January 10, 1990; BBC2: January 28, 1992
Writer Deborah Pratt; Director Joseph L.Scanlon
Cast: Michael Stoyanov; Olivia Burnette; Troian Bellisario; Allison Barr; Andrew Held; Larron Tate; Kevin Telles; Eric Welch; Terrance Evans; Michael Kemmerling
As a divorced mother of three, Sam tries to deal with a teenage son who is going to 'disappear', and a daughter who can see both him and Al...
Troian Bellisario is the daughter of Donald Bellisario and writer Deborah Pratt.

B14)**All-Americans** (November 6, 1962)
NBC: January 17, 1990; BBC2: February 4, 1992
Writer Paul Brown & Donald P Bellisario; Director John Cullum
Cast: Chuey(Richard Cocos); Celia(Ruth Britt); Manuel(Pepe Serns); Ruben(Fausto Bara); Robert Benedetti
Back in high school, Sam works to stop his best friend throwing a championship football game and losing both their scholarships...

B15)**Her Charm** (September 26, 1973)
NBC: February 7, 1990; BBC2: February 11, 1992
Teleplay: Deborah Pratt & Donald P Bellisario; Story by Pratt, Bellisario, Paul M Belows & Robert Wolterstorff
Cast: Dana Berenger(Teri Austin); Richardson(Stanley Brock); Kochifos(John Snyder); Rene Assa; John Shepherd; Professor Lonigro(James Hardie).
Sam becomes an FBI agent, assigned to protect a witness but secretly helping the hit-men pursuing her...

B16)**Freedom** (November 11, 1970)
NBC: February 14, 1990; BBC2: February 18, 1992
Writer Chris Ruppenthal; Director Alan J Levi
Cast: Joseph(Frank Sotonana Salsedo); Taggert(Leon Rippy); Suzanne(Gloria Hayes); Ian Everett
As a jailed indian, Sam has to escape so that he can take his grandfather back to the reservation to die...

B17)**Goodnight, Dear Heart** (November 9, 1957)
NBC: March 7, 1990: BBC2: February 25, 1992
Writer Paul Brown; Director Christopher T Welch
Cast: Roger Truesdale(William Cain); Stephanie(Marcia Cross); Greg Truesdale(Robert Duncan McNeill); Deborah Strang; WK Stratton
Instead of saving the damsel in distress, Sam, as coroner, has to prove that her 'suicide' was murder...
This episode attracted protests form Gay Liberation groups in the US through its depiction of a lesbian killer. The balance was righted by a later episode, and by an edition of the Quantum Leap comic in which Sam leaps into the killer as she becomes involved with the Stonewall movement on her release from jail...

B18)**Pool Hall Blues** (September 4, 1954)
NBC: March 14, 1990; BBC2: March 3, 1992
Writer Randy Holland; Director Joe Napolitano
Cast: Violet(Shari Headley); Eddie(J.W. Smith); Jimmy(Teddy Wilson); Ken Force; Robert Gosset
To save his grand-daughter from a loan-shark, retired Pool-player Sam returns to the table...

B19)**Leaping In Without a Net** (November 18, 1958)
NBC: March 28, 1990; BBC2: March 10, 1992
Writer Tommy Thompson; Director Christopher T Welch
Cast: Jan Triska; Fabiana Udenio; Richard Riehle; Phil Fondacaro
Sam becomes a trapeze artist, whose sister wants him repeat the trick their mother died performing... Worse, he remembers that he's afraid of heights.

B20)**Maybe Baby** (March 11, 1963)
NBC: April 4, 1990; BBC2: March 17, 1992
Writers Paul Brown, Julie Brown; Director Michael Zinberg
Cast: Bunny O'Hare(Julie Brown); Jimmy Ray Weeks; Travis McKenna; Cathy McAuley; Reed Dalton(Charles Frank)
Sam finds himself babysitting a kidnapped child and a compulsively lying stripper, as they cross Texas pursued by the legal father and the police...
Commedienne Julie Brown is the sister of her co-author and series staple Paul Brown.

B21)**Sea Bride** (June 3, 1955)
NBC: May 2, 1990; BBC2: March 24, 1992
Writer Deborah Pratt; Director Joe Napolitano
Cast: Beverley Leech; John Hertzler; James Harper; Patricia Harty
On board an ocean liner, Sam attempts to prevent a young woman marrying a mobster, and has problems in the garbage compartment...

B22)**M.I.A.** (April 1, 1969)
NBC: May 9, 1990; BBC2: March 31, 1992

Writer Donald P Bellisario; Director Michael Zinberg

Cast: Skaggs(Jason Beghe); Beth Calavicci(Susan Diol); Dirk Simon(Norman Large); Pat Skipper; William Shock; Sierra Pecheur; Leitia Vasquez; Dan Ziskie.

Sam becomes an undercover cop, and is told by Al to stop a young 'widow', whose Missing in Action husband is still alive, remarrying,but begins to question his mission after a string of coincidences...

Season Thre

PRODUCTION STAFF: Co-Executive Producers: Deborah Pratt, Michael Zinberg; Supervising Producers: Harker Wade, Robert Wolterstorff; Co-Producers: Paul Brown, Jeff Gourson; Producer: Chris Ruppenthal

C1)**The Leap Home** (November 25, 1969)

NBC: September 28, 1990; BBC2: April 7, 1992

Writer Donald P Bellisario; Director Joe Napolitano

Cast: Mr Beckett(Scott Bakula); Tom Beckett(David Newson); Katey Beckett(Olivia Burnette); Hannah Cutrona; Mai-Lis Kuniholm; Thelma Beckett(Caroline Kava)

Leaping into his sixteen year-old self, Sam is told that his mission is to win a baseball game — not to save his father, who will die of a heart attack, or his brother, home for the last time before his death in Vietnam...

C2)**The Leap Home Part II - Vietnam** (April 7, 1970)

NBC: OCtober 5, 1990; BBC2: April 14, 1992

Writer Donald P Bellisario; Director Michael Zinberg

Cast: Tom(David Newsom); Maggie Dawson(Andrea Thompson); David Hayward; Tia Carrere; Adam Nelson; Patrick Warburton; Ryan Reid; Rich Whiteside

Sam leaps into one of his brother's platoon, a day before his death in Vietnam. They are assigned to a secret mission to free American prisoners, a mission complicated by the presence of a female photo journalist...

C3)**Leap of Faith** (August, 19, 1968)

NBC: October 12, 1990; May 5, 1992

Teleplay: Tommy Thompson; Story: Nick Harding & Karen Hall and Tommy Thompson; Director James Whitmore Jnr

Cast: Father Mc Roberts(Sandy McPeak); Tony Pronti(Danny Nucci); Davey Roberts; Erica Yohn; Penny Santon

Sam becomes a priest whose colleague has witnessed a murder, and is now in danger...

C4)**One Strobe Over the Line** (June15, 1965)

NBC: October 19, 1990; BBC2: May 12, 1992

Writer Chris Ruppenthal; Director Michael Zinberg

Cast: Helen(Susan Anton); Edie(Marjorie Monaghan); Byron(Kristoffer Tabori); Mike(David Sheinkopf); Frank(David Trumball)

As a fashion photographer, Sam finds himself caught between an uncertain young hopeful about to take an overdose, and a jealous older model threatened by the newcomer...

C5)**The Boogieman** (October 31, 1964)

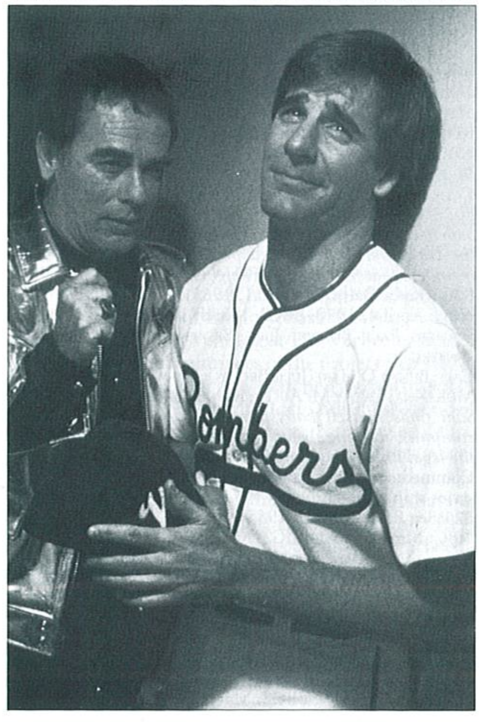
NBC: October 26, 1990; BBC2: May 19, 1992

Writer Chris Ruppenthal; Director Joe Napolitano

Cast: Mery Greeley(Valerie Mahaffey); Paul Linke; Fran Ryan; Steevie King(David Kriegel); Tully Maltin(Donald Hotton)

Leaping into a horror author, Sam finds himself involved with a series of deaths apparently caused by demonic powers. But how demonic — if his leaps are controlled by God, might they not attract the attention of certain others...?

This episode experienced more transmission problems than any other in the states, where Quantum Leap fans prefer not to mention it by name...



C6)**Miss Deep South** (June 7, 1958)

NBC: November 2, 1990; BBC2: May 26, 1992

Writer Tommy Thompson; Director Christopher J Welch

Cast: Heather McAdam; David A Brooks; Julie Ann Lowery; Hugh Gillin; Nancy Stafford

Sam enters a beauty contest where the contestants are prey to an unscrupulous photographer, who has compromising shots of the woman who should be protecting them...

C7)**Black and White on Fire** (August 11, 1965)

NBC: November 9, 1990; BBC2: November 10, 1992

Writer Deborah Pratt; Director Joe Napolitano

Cast: Gregory Millar; Corie Henninger; Sami Chester; Ron Taylor; Marc Alaimo; Laurie Anderson; CCH Pounder

Sam leaps into a black medical student with a white girlfriend whose policeman father disapproves of their relationship — days before the Watts riots...

C8)**The Great Spontini** (May 9, 1974)

NBC: November 16, 1990; BBC2: June 2, 1992

Writers Cristy Dawson & Beverly Bridges; Director James Whitmore Jr

Cast: Maggie(Amy P Steel); Erich Anderson; Jamie(Lauren woodland); Michael Fairman

Sam leaps into a magician and escape artist facing danger from one of his stunts, and a legal battle for custody of his child...

C9)**Rebel Without a Clue** (September 1, 1958)

NBC: November 30, 1990: BBC2: June 9, 1992

Writers Randy Holland and Paul Brown; Director James Whitmore Jr

Cast: Becky(Josie Bissett); Dillon(Dietrich Bader); Ernie(Teddy Wilson); Jack Kerouac(Michael Bryan)

Sam leaps into a biker to help a girl who's trapped by the violent leader of the Cobra pack, and encounters the guru of the road, Jack Kerouac...

A fight scene early in the episode was censored by BBC2, removing half the credits in the process!

C10)**A Little Miracle** (December 24, 1962)

NBC: December 21, 1990; BBC2: June 16, 1992

Teleplay: Sandy Fries and Robert A Wolterstorff; Story: Sandy Fries; Director Michael Watkins

Cast: Michael Blake(Charles Rocket); Laura(Melinda McGraw); Robert Lesser; Tom McTigue

Sam leaps into the butler of a modern day Scrooge, and helps a charity worker to get through to his heart...

C11)**Runaway** (July 4, 1964)

NBC: January 5, 1991; BBC2: June 23, 1992

Writer Paul Brown; Director Michael Katleman

Cast: Emma Rickett(Sandy Faison); Hank Rickett(Sherman Howard); Joseph Hacker; Alex Rickett(Ami Foster)

Sam leaps into an thirteen-year-old at the mercy of his sister, whose dissatisfied mother is about to runaway during a family holiday. Or so it appears...

C12)**$8\frac{1}{2}$ Months** (November 15, 1955)

NBC: March 6, 1991; BBC2: June 30, 1992

Writer Deborah Pratt; Director James Whitmore Jr

Cast: Lana Schwab; James Whitmore Jr; Hunter Von Leer; Tasha Scott; Anne Hanley; Parley Baer

Sam leaps into a pregnant, unmarried woman, going into premature labour, despite his incredulity at the idea that he could give birth...

C13)**Future Boy** (October 6, 1957)

NBC: March 13, 1991; BBC2:November 3, 1992

Writer Tommy Thompson; Director Michael Switzer

Cast: Moe Stein (Richard Herd); Debra Strickland; George Wyner; Alan Fudge; David Sage

Future Boy is the sidekick in a late fifties science fiction series — and Sam discovers that his co-star is building a time machine in his basement. Sam has to persuade his daughter that he retains his sanity.

C14)**Private Dancer** (October 6, 1979)

NBC: March 20, 1991; BBC2: November 17, 1992

Writer Paul Brown; Director Debbie Allen

Cast: Debbie Allen; Louis Mustillo; Heidi Swedberg; Robert Schuck; Marguerite Pomerhn-Derricks; Dianna (Rhondee Beriault)

Sam leaps into a Chippendale, who has to ensure that a deaf waitress with ambitions as a dancer doesn't end up as a prostitute who'll eventually die of AIDS...

C15)**Piano Man** (November 10, 1985)

NBC: March 27, 1991; BBC2: November 24, 1992

Writer Ed Scharlach; Director James Whitmore Jr

Cast: Marietta dePrima; Angelo Tiffe

Sam becomes a bar pianist, tracked down by an ex-girlfriend who doesn't understand that he's changed his name as protection against dangerous pursuers, and that she's endangering him and his partner...

C16)**Southern Comforts** (August 4, 1961)

NBC: April 4, 1991; BBC2: December 1, 1992

Writer Tommy Thompson; Director Chris Ruppenthal

Cast: Rita Taggert; David Graf; Georgia Emelin; Dan Butler; Lauren Tom; Minnie Summers Lindsay; Diane Delano

Sam leaps into a brothel keeper, whose charges include a young woman fleeing an abusive husband...

C17)**Glitter Rock** (April 13, 1974)

NBC: April 10, 1991; BBC2: December 8, 1992

Writer Chris Ruppenthal; Director Any Cadiff

Cast: Jonathan Gries; Peter Noone; Christian Hoff; Michael Cerveris; Robert Bauer; Liza Whitcraft

Sam leaps into a glam rock singer, faced with the consequences of a fling with a groupie, a manager who's been ripping off his group — and the prospect that he'll be murdered within days...

C18)**A Hunting We Will Go** (June 18, 1974)

NBC: April 17, 1991; BBC2: December 15, 1992

Writer Beverley Bridges; Director Andy Cadiff

Cast: Diane Frost(Jane Sibbett); Ken Marshall; Cliff Bemis

Sam becomes a bounty hunter, handcuffed to the young woman he's taking back to face embezzlement charges. Both his predecessors on the case ended up in hospital...

C19)**Last Dance Before an Execution** (May 12, 1971)

NBC: May 1, 1991; BBC2: December 22, 1992

Teleplay: Deborah Pratt; Story: Bill Bigelow & Donald P Bellisario & Deborah Pratt; Director Michael Watkins

Cast: Jenny Gago; Julio Oscar Mechoso; Christopher Allport, James Sloyan

Sam leaps into a man condemned to die in the electric chair — and he is not there to save him...

C20)**Heart of a Champion** (July 23, 1955)

NBC: May 8, 1991; BBC2: February 16, 1993

Writer Tommy Thompson; Director Joe Napolitano

Cast: Jerry Bossard; Don Hood; Deborah Wakeham; Angela Paton; Rance Howard

Sam becomes half of a wrestling partnership with a shot at the big time, but which may be brought to a premature end — by a fatal heart attack...

C21)**Nuclear Family** (October 26, 1962)

NBC: May 15, 1991; BBC2: February 23, 1993

Writer Paul Brown; Director James Whitmore Jr

Cast: Timothy Carhart; Kurt Fuller; Kim Flowers; Robert Hy Goodman; Candy Hutson

In the coldest days of the cold war, Sam becomes a reluctant nuclear shelter salesman, and must stop a panicky neighbour shooting a 'russian soldier'...

C22)**Shock Theater** (October 3, 1954)

NBC: May 22, 1991; BBC2: March 2, 1993

Writer Deborah Pratt; Director Joe Napolitano

Cast: Bruce A Young; Scott Lawrence; Robert Symonds; Dr Beeks(Candy Ann Brown); Nick Brooks; Nurse Chatam(Lee Garlington)

Subjected to ECT by an abusive nurse after leaping into a mental patient, Sam becomes overwhelmed by the personalities of the people he's inhabited...

Anthony Brown, with thanks to Debbie Brown

Season Four

PRODUCTION STAFF: Co-Executive Producers: Deborah Pratt and Michael Zinberg; Supervising Producer: Harker Wade; Producers: Jeff Gourson, Tommy Thompson, Chris Ruppenthal and Paul Brown.

D1)**The Leap Back** (June 15, 1945/September 18, 1999)

NBC:September 18, 1991; BBC2: March 9, 1993

Writer Donald Bellisario; Director Michael Zinberg

Cast: Donna(Mimi Kuzyk); Suzanne(Amanda Wyss); Mike(Douglas Roberts); Clifford(Robert Prescott); Kelly(Jeanine Jackson); Dr. Beeks(Candy Ann Brown); Gooshie (Dennis Wolfberg); Tina (Gigi Rice)

Sam and Al have switched roles — Al is now a returning POW soldier in 1945 facing the pending marriage of his fiancee to someone else; meanwhile, Sam has returned to the present, ready for his newfound freedom...if he can get out of the Imaging Chamber.

D2)**Play Ball** (August 6, 1961)

NBC: September 25, 1991; BBC2: March 16, 1993

Writer Tommy Thompson; Director Joe Napolitano

Cast: Chucky(Neal McDonough); Margaret (Maree Cheatham); Bunny (Courtney Gebhart).

Sam is a Minor League baseball pitcher on his last legs who has one last chance at the Major Leagues, but he might blow the opportunity when he tries to help a rookie pitcher who is out of control.

D3)**Hurricane** (August 17, 1969)

NBC: October 2, 1991; BBC2: March 23, 1993

Writer Chris Ruppenthal; Director Michael Watkins

Cast: Cissy(Marilyn Jones); Tracy Kolis; James Morrison; Bill Erwin; Tracy Townsend; Robert Grove; Marjorie Lovett

Sam is a Gulf Coast deputy sheriff in 1969 who not only has to rescue people from Hurricane Camile, but also his girlfriend who is destined to be murdered sometime during the storm.

D4)**Justice** (May 11, 1965)

NBC: October 9, 1991; BBC2: March 30, 1993

Writer Toni Graphia; Director Rob Bowman

Cast: Gene(Noble Willingham); Nathaniel(Michael Beach); Lilly(Lisa Waltz); Tom(Dirk Blocker); Ada(Fran Bennett); Cody(Jacob Gelman); Grady(Glenn Morshower).

Sam's difficulty in adapting jeopardizes his mission as a member of the KKK who must save a local civil-rights leader from a lynching.

D5)**Permanent Wave** (June 2, 1983)

NBC: October 16, 1991; BBC2: April 6, 1993

Writer Beverly Bridges; Director Scott Bakula

Cast: Laura(Doran Clark); Det. Ward(Harry Groener); Chloe(Lela Ivy); Kyle(Joseph Gordon Levitt); Ralph(Stephen Kay).

Sam leaps into a male hairdresser trying to prevent the deaths of his girlfriend and her son, both witnesses to an unsolved murder.

An episode with only an average plot, boosted by Scott Bakula's straight-forward directing. Much care is also taken with continuity, with several references made to earlier episodes including Sam playing "Captain Galaxy and Future Boy" with the girlfriend's son. As such references can be seen in other Bakula-directed episodes, it is safe to assume that these were moments of rewriting on the set rather than anything else.

D6)**Raped** (June 20, 1980)

NBC: October 30, 1991; BBC2: May 4, 1993

Writer Beverly Bridges; Director Michael Zinberg

Cast: Katie(Cheryl Pollak); Nancy(Penny Peyser); Kevin(Matthew Sheehan).

After leaping into a young woman who was raped, Sam decides to press charges against the man accused of the crime. Sam now faces not only the prejudices of strangers, friends and family; but also the possibility of testifying in court about a crime even he is not sure is true.

This is the first episode to feature interaction with the person Sam has leapt into. This would happen in only one other episode this season, but would be an regular occurrence in Season Five.

D7)**The Wrong Stuff** (January 24, 1961)

NBC: November 6, 1991; BBC2: April 13, 1993

Writer Paul Brown ; Director Joe Napolitano

Cast: Leslie(Caroline Goodall); Dr. Winger(Gary Swanson); Dr. Tucker(Albert Stratton).

Sam wants no part of his current leap as he becomes a research chimpanzee taking part in the early days of the space program. The problem is that if he does not adapt quickly enough he stands a good chance of being handed over to another group for physical experimentation.

This was the realization of the long-talked about (since Season One) "Sam as a dog" episode. Only *Running For Honor* received more critical (good and bad) publicity, as *The Wrong Stuff* deals with the subject of animal experimentation. While this aspect was played down in the filmed episode, the original script had been more negative about the topic.

Also dropped from the episode was a scripted scene where Sam as the chimp encounters his younger self working as a technician at the project who is oblivious to a woman trying to seduce him. While the scene does sound fun, a major conflict would had occurred as Sam was born in 1953, thus making Sam only seven at the time of this proposed seduction. Oops.

D8)**Dreams** (February 28, 1979)

NBC: November 13, 1991; BBC2: May 11, 1993

Writer Deborah Pratt; Director Anita Addison

Cast: Roselli(Joycelyn O'Brien); Crane(Alan Scarfe); Decaro(Tim Ahem); Capt. Vincent(Bill Marcus).

After witnessing the aftermath of a bloody murder as a homicide detective, Sam is obsessed with determining the motivations of the killer. Making matters worse for Sam are recurring flashbacks which are from the detective's youth, and Sam's recurring nightmare where he witnesses his own death.

D9)**A Single Drop Of Rain** (September 7, 1953)

NBC: November 20, 1991; BBC2: May 18, 1993

Teleplay: Richard C. Okie; Story: Richard C. Okie and Donald Bellisario; Director Virgil W. Vogel

Cast: Annie(Phyllis Lyons); Ralph(Patrick Massett); Clinton(Carl Anthony Payne II); Coutis(Britt Leach); Davison(R. G. Armstrong).

Sam is a huckster, claiming to be a rainmaker, who arrives at the man's hometown promising to bring rain to the drought-ridden town. To succeed, Sam must go against known history showing that rain never came to the town that year, while also trying to help the man's brother patch up his broken marriage.

D10)**Unchained Melody** (November 2, 1956)

NBC: November 27, 1991; BBC2: June 1, 1993

Writer Paris Qualles; Director Michael Watkins

Cast: Jasper Boone (Basil Wallace); Boss Cooney (JC Quinn); Captain Elias (Claude Earl Jones)

Sam is a prisoner on a chain gang in the old south who is trying to escape with a fellow prisoner.

D11)**The Play's The Thing** (September 9, 1969)

NBC: January 8, 1992; June 8, 1993

Writer Beverly Bridges; Director Eric Laneuville

Cast: Jane Lindhurst(Penny Fuller); Ted(Robert Pine); Neil(Daniel Roebuck); Liz(Anna Gunn).

Sam is a struggling actor dating a woman who is twice his age. To leap he must try to get the man's career off the ground, while also trying to save the woman from extinguishing her dreams of being a singer.

D12)**Running For Honor** (June 11, 1964)

NBC: January 15, 1992; BBC2: June 15, 1993

Writer Robert Harris Duncan ; Director Bob Hulme

Cast: Phillip Ashcroft(Sean O'Bryan); Adm. Spencer(John Finn); Ronnie Chambers(Anthony Palermo); Coach Martz(John Roselius); Karen(Lisa Lawrence).

Sam is a track star at a military prep school who is facing personal and professional crises. His close friend has been thrown out for admitting his homosexuality, while members of the track team are threatening to turn into vigilantes against not only the friend, but Sam as well.

The best episode of the season was also the most controversial, leading to attacks from both gay and bible-thumping groups and boycotts from some television stations around the country due to the subject matter of homosexuality. The episode had been planned for a long time, mostly in response to criticisms drawn by Gay-right groups about the murderous Lesbian character in the Season Two episode, *Good Night, Dear Heart*. Scott Bakula had called for the storyline for quite some time after that, while Donald Bellisario was quite hesitant. Even more hesitant were the sponsors who were not thrilled with the light-hearted adventure series getting knee-deep in such a sensitive subject matter.

Bakula had mentioned in some interviews that he wanted to play a gay character in the episode, while the script had originally been written with younger characters and centred more around the attempted suicide of the friend. Both ideas where rewritten to make the characters older and make it unclear if the man Sam leaps into is gay or not. Some fans took offence to Al's reactions to the possibility that Sam was inhabiting a gay man, but the dialogue presented is certainly in keeping with Al's character and helps to show that even the most likable people have their prejudices that they must overcome. An episode that has been enhanced in repeated viewing, especially in light of the recent "Don't Ask, Don't Tell" military rulings here in the States.

D13)**Temptation Eyes** (February 1, 1985)

NBC: January 22, 1992; BBC2: June 22, 1993

Writer Paul Brown ; Director Christopher Hibler

Cast: Tamlyn Matsuda (Tamlyn Tomita); Ross Tyler(James Handy); Collins(Kent Williams); Tony Beche(Rob LaBelle); Joe(Bill Dunham)

Sam leaps into a soon-to-be-retired television reporter covering a series of murders in San Francisco. While trying to find out who and where the murderer is, Sam becomes involved with the next victim, a psychic that may be able to see Sam as he truly is.

D14)**The Last Gunfighter** (November 28, 1957)

NBC: February 5, 1992; BBC2: June 29, 1993

Teleplay: Sam Rolfe and Chris Ruppenthal; Story: Sam Rolfe; Director Joe Napolitano

Cast: Pat Knight(John Anderson); Lucy(Susan Isaacs); Stevie(Sean Baca); Ben(Kenneth Tigar); Sheriff(O'Neal Compton); Jerry(Jerry Potter).

Sam is a ex-gunfighter in his 80s who is living off the legends created about his wild west days. A Hollywood producer wants to turn the man's legends into a television series, but Sam may not get a chance to sign on the dotted line as the man's old partner has come to town with revenge in mind.

D15)**A Song For The Soul** (April 7, 1963)

NBC: February 26, 1992; BBC2: July 6, 1993

Writer Deborah Pratt; Director Michael Watkins

Cast: Rev. Walters(Harrison Page); Lynell(Tammy Townsend); Bobby Lee(Eric LaSalle); Paula(T'Keyah "Crystal" Keymah.)

Sam must try to bring a conservative minister and his daughter together as he leaps into one third of a singing trio.

D16) **Ghost Ship** (August 13, 1956)

NBC: March 4, 1992; BBC2: July 13, 1993

Writer Paris Qualles and Donald Bellisario; Director Anita Addison

Cast: Capt. Cooper(Scott Hoxby); Wendy(Kimberly Foster); Michelle(Carla Gugino).

Sam faces a dilemma as the co-pilot on a small airplane flying to Bermuda; a sick woman on board will die if they do not go through the Bermuda Triangle to their destination, meanwhile the pilot (who had been lost at sea in the Triangle before) may crack up before they can get there.

Sam's logical evaluation of the situation and dismissal of the legends about the Bermuda Triangle are certainly more in keeping with Sam's scientific background than his willing acceptance of such phenomenons in most other episodes dealing with a supernatural plot. Dean Stockwell is also good as Sam's counterpoint, getting more hysterical as the episodes moves along.

D17)**Roberto!** (January 27, 1982)

NBC: March 11, 1992; BBC2: July 20, 1993

Writer Chris Ruppenthal; Director Scott Bakula

Cast: Jani Eisenberg (DeLane Matthews); Earl(Alan Oppenheimer); Saxton(Jerry Hardin); Tim(Michael Heintzman); Rick Upfield(Marcus Giamatti); Gruel(Don Gibb); Foreman(Victor Talmadge).

As the host of a controversial talk show, Sam gets involved with a reporter who is onto a story about a pesticide company that is destined to get her killed.

A parody of infamous talk show/reporter Geraldo Rivera (a man who once got his nose broken on camera in a scuffle during a broadcast much like the one at the beginning of this episode), the episode loses a lot of its impact if one does not know who and what is being parodied here. Beyond that, the program runs along at a crisp rate, until the telegraphed ending which has no payoff for the viewers. DeLane Matthews had costarred with Scott Bakula in a short-lived 1988 sitcom called Eisenhower & Lutz.

D18)**It's A Wonderful Leap** (May 10, 1958)

NBC: April 1, 1992; BBC2: July 18, 1993

Teleplay: Paul Brown; Story: Danielle Alexandra and Paul Brown; Director Paul Brown

Cast: Angela(Liz Torres); Lenny(Jerry Adler); Frank(Peter Iacangelo); Elizabeth(Robin Frates); Tony(Jack R. Orend).

Al is rubbed the wrong way by a woman claiming to be an angel sent to help Sam with his latest mission to keep the New York cabbie Sam has leapt into from getting himself killed.

D19)**Moments To Live** (May 4, 1985)

NBC: April 8, 1992; BBC2: August 3, 1993

Writer Tommy Thompson ; Director Joe Napolitano

Cast: Norma Pilcher(Kathleen Wilhoite); Priutt (Taylor Vince); Mama(Frances Bay); Ben(Brian George); Roger(James Gleason); Nurse Kidman(Kirsta Mione).

Sam is a soap-opera star who is kidnapped by a deranged fan and her husband, and whose destiny is to end up with a shotgun wound to the head if he tries to escape.

D20)**The Curse Of Ptah-Hotep** (March 2, 1957)

NBC: April 22, 1992; BBC2: August 10, 1993

Writer Chris Ruppenthal ; Director Joe Napolitano

Cast: Ginny Will(Lisa Carr); Mustafa(John Kapelos); Ali(Chaim Jeraffi); Gamal(Ali Dean).

After unearthing an ancient Egyptian tomb, the archaeologist Sam has leapt into must face a possible mummy's curse and a destiny stating that he will never be found alive.

D21)**Stand Up** (April 30, 1959)

NBC: May 13, 1992; BBC2: August 17, 1993

Writer Deborah Pratt ; Director Michael Zinberg

Cast: MAck(Bob Saget); Frankie(Amy Yasbeck); Carlo(Robert Mirand); Joe(Tom Lagrua); Charlie(Wil Albert).

Sam is a singer in a nightclub comedy trio who must keep his obnoxious partner from losing the girl who loves him and getting himself killed.

An episode written especially for comedian and sit-com star Bob Saget (who, ironically won the lead in the series Full House, which Scott Bakula was up for before getting Quantum Leap).

D22)**A Leap For Lisa** (June 25, 1957)

NBC: May 20, 1992; BBC2: August 24, 1993

Writer Donald Bellisario; Director James Whitmore, Jr.

Cast: Riker(Charles Rocket); Edward St. John(Roddy McDowall); Lisa(Terry Farrell); Dobbs(Larry Brandenburg); Chip(Jeffrey Corbett).

Instead of completing his assigned task, Sam changes history for the worse as he leaps into Al as a young Navy pilot who is accused of the rape and murder of his commander's wife. If Sam cannot find a way of correcting his mistakes, Al's future will be wiped out with his execution in 1957.

A storyline that had been talked about for some time not only among fans but also among the production staff of the series. But the solution to Sam and Al's predicament raised a lot of eyebrows in fandom for its lack of logic and consistency with the rules of the program. (If the leaping of individuals is this easy, why haven't they used it to get Sam back?) The season's final cliffhanger was unexpected as most reports about the series had suggested a possible leap into the Magnum PI character (or perhaps into Tom Selleck on-set, as Magnum had been mentioned, as a TV series, in *Another Mother*). The leap into Lee Harvey Oswald also shocked fans as Bellisario had argued for years against any storylines that dealt with Sam leaping into famous individuals. Unfortunately, this was the start of a trend.

This was the second appearance of Charles Rocket, Grossberg in Max Headroom and Addison's brother in Moonlighting, in an episode of Quantum Leap. His first was in *A Little Miracle* in Season Three.

Dale Sherman

Season Five of Quantum Leap will be covered next issue...

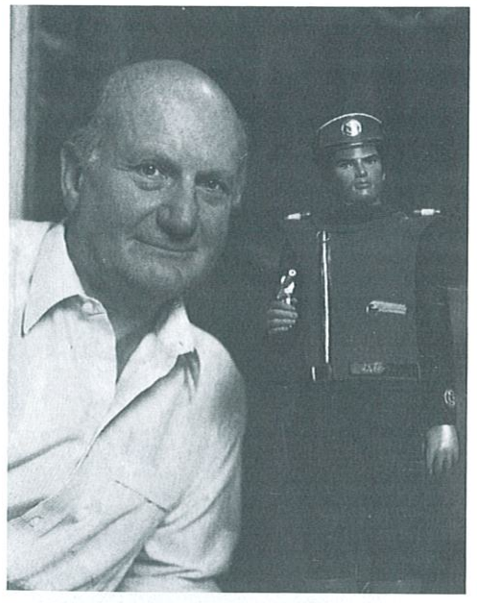
SPECTRUM IS SCARLET!

UNLESS you've been hiding on Tracy Island for the past eighteen months or so, it can't have escaped your attention that Gerry Anderson is back in vogue. Thanks to the BBC2 repeats of Thunderbirds and Stingray, a whole new generation has discovered the magic of Supermarionation. In less than a year, an entire Thunderbirds cash-in industry sprang up to exploit this new market. Thunderbirds is a big name again, and by association, this has been a shot in the arm for Gerry Anderson and his other productions. Startled by their unexpected success with Thunderbirds, the BBC immediately began to inflict Stingray upon us. Video releases of such long forgotten Andersonia as Torchy the Battery Boy and The Secret Service have proliferated, and the man himself has garnered a great deal of personal publicity from this revival.

I have to admit that I'm not a great fan of many of his series — a fact I attribute to over-exposure to Joe 90 and Space: 1999 during my formative years. Thunderbirds and Stingray aren't my favourites either. True, the former has its charms and features a number of strong episodes and wonderful characters. The model work on both series is excellent, which is only to be expected, and no-one can watch the Thunderbird 2 launch sequence without being fascinated by the unnecessary complexity of it all. But the missions undertaken by Troy Tempest or International Rescue are often tedious, lacking any sense of tension or menace. And the protagonists are bland and characterless — simple square-jawed heroes. If the characters and the hardware don't excite you then Thunderbirds is very dull, while Stingray is stripped of all its charm.

They are, after all, children's series. The new generation of fans are mostly children. This is, of course, vital new blood for the Anderson fan movement, but it does highlight the fact that the repeats attracted little 'new' adult interest in the same way that the first transmission of Thunderbirds did back in the 60s. Stingray, even more than Thunderbirds, is aimed primarily at the kiddie market. Now we're faced with repeats of Captain Scarlet and the Mysterons, which the toy manufacturers certainly believe to have a good chance of picking up the same following (and thus the same demand) as the earlier series. They may be right, though I have the horrible feeling that sooner or later the present Supermarionation-mania is going to outreach itself and expire leaving a legacy of warehouses packed full of unsold Tracy Island play-sets.

At the same time, I'm looking forward to Captain Scarlet and the Mysterons, a much neglected series and without a doubt the most sophisticated of Anderson's puppet series. And while I'm certain it won't pick up any more of an adult audience than the earlier series did, it is in with a chance. This isn't to say that Captain Scarlet (etc.) can in any way be considered a series aimed at adults because it clearly isn't, but it contains some elements which raise it above the juvenile antics of Anderson's earlier series and point the way towards the state-of-the-art excesses of Anderson's first live action series, UFO.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The basic premise of Captain Scarlet is simple enough to appeal to both the new generation of Thunderbirds fans, but it has a greater sense of focus than Thunderbirds or Stingray. No longer is it simply a case of alternating vague rescue/adventure scenarios which had characterised every Anderson show up until then. Captain Scarlet's plot revolves round the war between Spectrum — a typically Andersonish world defence organisation — and the attacking alien Mysterons. It's a simple enough plot — and one that Anderson would use again in both UFO and Terrahawks — but it gives the series more of an edge in comparison to earlier Anderson shows. It's also rather more subtle than might be expected - the Mysterons' modus operandi is, more often than not, subterfuge rather than direct attacks (a theme which will be echoed in UFO) and the Mysterons are rarely seen (again prefiguring UFO — in Terrahawks the aliens appearances are not so rare, unfortunately). Where Captain Scarlet differs from the later series is in the motives of its marauding aliens. In UFO the aliens want human beings for their grotesque medical experiments — a concept rather too near the knuckle for Captain Scarlet. In Terrahawks, Zelda is attempting to invade Earth for...well, for no good reason at all, come to think of it. The Mysterons are attacking Earth to work off a debt of honour which our planet owes them.

The series opens with a manned (puppeted?) landing on Mars, under the command of Spectrum's Captain Black (all the Spectrum agents have colourful code names, in the manner of Reservoir Dogs). The expedition discovers a city on the planet's surface, which Black, panicking, believes is about to attack them. Ominously foreshadowing his role in later episodes, Black destroys the city, but it is immediately restored by 'retro-metabolism'. This is the mysterious (and irritatingly vague) power practised by the Mysterons, who inhabit the city, which can recreate dead people, or objects which have been destroyed. The Mysterons immediately declare war on the Earth — the 'voice of the Mysterons' making the first of many appearance. Captain Black is taken over as their earthly agent, and for the next 31 episodes the Mysterons spend their time attacking rocket bases, drilling sites, populous cities, fashion houses and other organisations vital to Earth's well-being. Ranked against them there is Spectrum, who have a useful asset in the form of Captain Scarlet - 'a man whom fate has made indestructible'. Like Black, Scarlet is taken over by the Mysterons in the first episode but, for some never satisfactorily explained reason, he manages to break free of their control and regains his own personality. The process of retro-metabolism has made him indestructible — which comes in handy during the course of the series, and is one of the few concessions that Anderson makes to the kiddie audience.

That's not to say that the new Thunderfans won't enjoy it. It is true that this series dispenses with the overtly juvenile trappings of earlier series. Out go the nauseously cute pets — the Mitches and the Zoonies — obvious hooks for the juvenile audience, which all children loathe with every fibre of their beings. Out go the mushy Troy/Marina-style romance and love triangles — Thunderbirds having proved to Anderson that it's possible to make a TV series which doesn't have a love song played over the closing credits. The paternalistic, family atmospheres embodied by the World Space Fleet, WASP and International Rescue are dispensed with in favour of the slightly more sinister and militaristic Spectrum. Also dumped are the dastardly but bumbling 'funny foreigner' villains of the past. Captain Scarlet does feature an on-going, semi-regular villain in the form of Captain Black, but he is a macabre, almost vampiric character treated far more sombrely than any preceding Anderson villain, far removed from the 'Curses! Foiled Again!' antics of the Hood or the Space Spy double act. Nevertheless, this mass-junking of Anderson's traditional hallmarks doesn't mean that there is no longer anything left to appeal to children. The basic Anderson trademarks are still in place — the "semi-official puppet SAS", the Utopian near-future setting, the vaguely fascistic uniforms and, of course, the futuristic transport and technology (though this is very much in the background — a further sign of changes of thinking at Century 21). The model work is excellent — one expects little else from Gerry Anderson — but best of all, the Supermarionation technique has been perfected. Gone are the swollen heads on tiny bodies and the grotesque caricatured faces that are still apparent even as late in the day as Thunderbirds. Each of the Captain Scarlet puppets are perfectly proportioned and modelled after the actor providing the character's voice. This does make it difficult to differentiate between the large cast of regular characters at times — but the kiddies shouldn't mind because their heroes are colour-coded for convenience. There is an excessive amount of continuity between episodes — making Captain Scarlet a rarity among filmed series — but so long as the BBC sticks to a sensible order and doesn't do anything really stupid (such as showing any of the episodes featuring the Mysteronised Captain Black before his 'introduction' in *Manhunt)* then this shouldn't present too much trouble. The only real problem I can foresee is the general lack of light relief — it tends to be humourless and grim, which may not endear it to the child audience. Captain Scarlet lacks a 'Parker'.

It's not exactly a perfect series for adults either. Many episodes are excellent, but others are cliched and tired. *Attack on Cloudbase* is a fine example, beginning as the most daringly innovative episode of them all before winding down into the most appalling cop-out imaginable — of which the best that can be said is that it's never been used in Doctor Who! Another trait the series shares with Who is a tendency to OD on ridiculous pseudo- science, of which the worst offender is probably retro-metabolism itself (though the episode in which Captain Black temporarily turns into a radioactive isotope comes close). Even the best episodes find it hard to disguise the fact that this — the lynch-pin of the series' premise — is a terribly weak concept. Why should it make Scarlet indestructible given that many people and objects recreated by the Mysterons via Captain Black are destroyed with ease? On top of this, the episode *Treble Cross* implies that you don't even have to be dead to suffer the retro-metabolism process. The motivation of the Mysterons suffer from a similar vagueness. On the other hand, its much easier to sit through a tedious half-hour of Captain Scarlet than a whole fifty minutes of dire Thunderbirds. There are many excellent episodes and a few surprises — *The Inquisition* even manages to do something interesting with the traditional stringing together of clips from old episodes in a new framing tale — and the tone of the series is much more adult than the earlier Andersons.

Thunderbirds, as we all know, was the first Supermarionation series to capture a significant adult audience on its first run. The success of the series among older viewers seems to have pointed Anderson in the general direction of making a series for adults. This seems to have been reflected in the production and format of captain Scarlet, hence the dropping of the juvenilia. At times, Captain Scarlet feels like a series that is straining within the parameters of its kiddie-audience formula. Captain Scarlet failed to catch the imagination of 'the kids' in the same way that earlier Anderson series did, and, in comparison to Thunderbirds at least, it was no popular success. Anderson's next series was Joe 90 — an obvious, if unsuccessful, attempt to recapture the kids show ground. Joe 90's immediate successor, The Secret Service also seems constrained by the 'children's series' label, along with an obvious unhappiness with the puppet series format. As such Captain Scarlet is the first of the series born of Century 21's post-Thunderbirds identity crisis which would ultimately lead to the creation of UFO. Despite its occasional lapses, the series is marked out as a more adult venture than before, primarily in its inclusion of, and attitude towards, death.

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Thunderbirds is a flawed series in that it suffers from the 'Perry Mason syndrome'. Just as Perry Mason never loses a case, International Rescue never fluffs a rescue mission. There are a couple of deaths in the course of the series but they're brushed over and insignificant and never happen as a result of the Tracy Brothers incompetence. Every TV series has to employ some sort of artistic licence but this is pushing at the limits of suspension of disbelief. Death is wholly absent from the pre-Thunderbirds series. By contrast, Captain Scarlet and the Mysterons features death as an integral part of its format. Without death and destruction there could be no retro-metabolism and, therefore, no weekly plots. Consequently a large number of puppets are killed, usually in violent circumstances, during the course of 32 episodes. More often than not this occurs at the hands of the series' anti-hero, Captain Black - rarely a direct threat to our heroes himself - whose funereal appearance underlines this new, macabre emphasis and whose mere presence alone is enough to indicate that some poor sod is about to get it in the neck. For a puppet series this is revolutionary.

Death is often accompanied by violence. People are crushed, cars career off roads, the camera focuses lovingly on readily apparent gore. Captain Scarlet is the first Anderson series to feature blood in any great quantity, paving the way for the visceral excesses of UFO. In an era where *A Nightmare on Elm Street* is freely available to the under-fives, the violence may seem quite tame, but it's incredibly brutal when you consider it originated with the man who brought us the innocent pleasures of Supercar. The first, untitled, episode even features that standard set- piece for every '80s horror film — an exploding head — courtesy of the ill-fated Captain Brown. It's hardly in the same league as Scanners but it's incredibly disconcerting to view, especially after enduring thirty-nine weeks of the much tamer STingray. Certainly it's enough to send the sensitive employees of the BBC into apoplexy. Expect some of the more graphic scenes to end up on the cutting room floor, alongside Lady Penelope's nicotine habit.

Despite this worry, it's good to see that Captain Scarlet has made it back on screen before the Anderson bubble burst (and that the BBC have resisted the temptation to show JOE 90 instead!). For all its flaws it's one of the finest series Anderson has ever made — certainly the best of the Supermarionation series. It's worth a look even if you despise Thunderbirds. Hopefully Troy Tempest has propped up the ratings for long enough to give the Captain a solid foundation, giving new momentum to the Anderson-revival. Otherwise, come Christmas, the toy shops will be stacked with unsold, unshiftable Cloudbase models, and that would never do.

Daniel O'Mahony

Captain Scarlet & the Mysterons

by Chris Drake and Graeme Bassett
Published by Boxtree, £9.99.

YES, with the sale of another cult piece of Anderson puppetise to the BBC for prospective mass-appeal screenings, it's time for Boxtree to wheel out another volume to sit alongside their somewhat rushed tomes on Thunderbirds and Stingray. But this time, it's different. This time it's written by two dedicated fans of the show. This time the writers have had time to write the book. And this time - Boxtree have got it right!

At a first glance, there's nothing much different to the book's predecessors: a foreword by Gerry Anderson, lots of pretty pictures and an episode guide. But then you start to read it. Messrs Drake and Bassett have succeeded where others failed in producing text which is both fascinating for the casual reader, and yet can hold the attention of the more serious Spectrumphile. The first chapter contains information so far found only within the pages of the excellent *Fanderson* regarding the creation of one of the Andersons' finest half-hours of adventure, such as the format of guest stars and the pre-Mysteron version of Scarlet himself that had been planned for the show.

The second chapter is a more detailed look at Scarlet himself and the mysterious force of the Mysterons. Instead of the usual 'we-know-all-these-facts-and-what-we-don't-we'll-take-from-a-press-book' approach, the authors show an excellent knowledge of the series, citing instances from specific episodes to draw conclusions about the bizarre conflict of the year 2068 AD. Similar detail is packed into the subsequent section about the Spectrum organisation, showing that when time is allowed on such a work, the results can be quite excellent.

The obligatory episode guide comes next, but again this is a cut above what has gone before. For a start off - the episode titles are actually correct! And as if that isn't enough, after the brief synopsis of each episode, a few technical observations are crammed in, including comments regarding some production defects! As usual, it would have been nice to have had a complete index of crew and credits and transmission dates, but, as usual, that's just me being a miserable sod (as readers of my previous reviews will know).

The next section of the book is a brilliant way to put across the style of the show, the production techniques and many other aspects of the series in one superb chapter. This takes an example episode - *The Trap* - and studies it from development to the finished production. Whilst some may argue there is little new information here, it certainly makes a refreshing change from the same old tedious chapter on model making and Derek Meddings which is usually trotted out.

The final two chapters deal with the merchandise (extremely comprehensively for a book of this nature) and the legacy left by the show after its final first-run episodes went out in 1968. This is also another book to be blessed with the foresight of an index, making it a very welcome addition to the shelves of dedicated researchers and historians.

As for the photographs - they're extremely good. Many are ones I've not seen before, including a variety of surreal production shots (complete with levitating hats and helmets). Half the book is in colour, and some of these shots look really lovely when printed up at a reasonable size. The captions, which appear to have been written by a script consultant for Scooby-Doo, left me cold the first time, but on a second reading I'm actually rather enjoying them.

So, proof positive that when the right plans are made, the right team assembled and the right time allowed, Boxtree are still capable of delivering the goods.(9)

Andrew Pixley

Classifieds

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A for Andromeda...B for Breakthrough

C for Classic!

EARLY television science fiction had a tremendous impact on its audience, with QUATERMASS and the infamous *1984* adaptation shaking existing viewer expectations, while at the same time also helping to create a drama format that was both new and daring. Nigel Kneale, the man behind the three QUATERMASS epics and the Orwell reworking, saw science fiction as a way of moving small-screen drama towards "something different, something fast moving and adventurous". The BBC must also have felt he had a point as a disproportionate sum of its modest Drama Section budget was allocated to his projects during the 1950s.

However, as the decade turned audiences became more "sophisticated" in their viewing expectations, marking the start of a change in tastes and attitudes that would finally become manifest through the 60s cultural explosion. The visionary Hugh Greene, the then Director General of the BBC, had his tenure at the Corporation's helm stamped with displays of these newly emergent cultural perspectives, helping to give rise to what is now generally regarded as TV broadcasting's Golden Age. Amongst the explosion of mould-breaking dramas that marked the transition between the BBC's old style paternalism and its new found radicalism stands *A for Andromeda* — for its time a truly remarkable production.

A for Andromeda was a seven part serial transmitted weekly on Tuesdays at 8.30pm during October and November 1961. The script was written by Fred Hoyle and John Elliot and the series was produced by Michael Hayes and Norman Jones, with lead roles taken by Esmond Knight, Mary Morris, Peter Halliday and Patricia Kneale. Also in the cast was the relatively unknown Julie Christie, who was given a seemingly minor role in the opening episodes, but who became central to the plot as the story unfolded. As was common at that time, the casting policy was to hire stage actors who could put in a quality performance rather than employ "stars" with preconceived images.

Set in 1970, the plot centres around the government's response to extra-terrestrial messages received on the then new technology of radio astronomy. The scientists working at the Thorness research program start to recognise patterns in the transmissions, which they discover to be morse-like signals from an alien source. The security blanket imposed upon the project by a security officer, Judy Adamson, posing as a press officer attracts the attention of industrial spies acting for the multinational Intel, who bribe one of the members of the research project, Dennis Bridger (later killed while fleeing from security), to divulge details of his work. Following instructions buried within the message, a powerful computer of advanced design is built to run the programme contained in the signal, which proves to be a genetic design. A homunculoid creature develops as a result, which can communicate with the computer when placed between two electrified plates, but Christine (Julie Christie), Bridger's research assistant, is killed when she touches these plates. A second set of genetic instructions follow, which produce an embryo that rapidly grows into a fully developed replica of Christine, with superhuman mental powers...Andromeda. But as soon as she is introduced to the computer, the creature is electrocuted — its usefulness over...

Not only did the BBC destroy all seven episodes, reportedly so as to comply with contractual obligations that the series should never be repeated, it also (strangely) destroyed all the programme files associated with the production. However, a recent trawl through the vaults accidentally unearthed seven film inserts from episode two — including the title sequence — and whilst they give little indication as to the feel of the whole production, they do give some indication as to the general approach. For instance, the opening titles feature the image of a Greek statue of the goddess Andromeda suspended against a starfield. She slowly turns to face the camera as the music collapses into a revelry of sound dominated by a heart beat. This is a far cry from the normally reassuring boundary rituals of the time, where credits mainly consisted of hand painted title cards and easily identifiable theme tunes. Clearly, *A for Andromeda* set out to create a quite definite feeling of "otherness" right from the start.

Amongst the other films clip is a lengthy sequence of Christine working at her terminal. The sequence appears cold and functional with Julie Christie — short dark hair and simple clothes — inputing data into the new computer. After a visual montage of printouts and computer equipment the camera pulls back to reveal a large, busy office at the research establishment. The whole piece is constructed with careful framing and slow camera movements, conveying a feeling of intense professionalism and faceless routine. In *A for Andromeda*'s vision of the imminent future, scientists and the scientific process are a far cry from the impulsive backwoodsman in his lab featured in the QUATERMASS trilogy. Less Boy's Own hero - more dull "reality".

Yet what makes *A for Andromeda* so remarkable for its time are the roles performed by women. For instance, Professor Dawney, played by Mary Morris, was originally to have been a man. However, Michael Hayes decided to change the part into a woman "because I wanted to set a scene more firmly in 1970, when I imagine there will indeed be far more women in positions of responsibility". Add to that the role of Judy the spy/press officer, and Christine/Andromeda and you have a triumvirate of female characters wildly at odds with the image of women at the time, especially so when the story's denouement is revealed. Even 30 years on it seems a little out of the ordinary.

The DNA experiment decoded from the mysterious transmissions that resulted in the creation of Andromeda is at first seen as a fabulous success by all involved. However, once Andromeda has been "schooled" in human behaviour she reveals her true purpose to her "creators". "Our intelligence is going to take over and your's is going to die. You'll go down with the dinosaurs." The alien transmissions were in fact an invasion by proxy, with a single female advance guard foretelling the outcome of an unspecified conflict. Christie (now blonde and therefore even more the archetype of feminine beauty) proffers the assurance of destruction with a glacial asperity that seems totally at odds with her looks, turning the cultural expectations of the audience on their head. The established "beauty and the beast" rivalry has given way to a far more sinister conflict — one with the beautiful beast. The simplistic codes governing what women are perceived to be — a women is her looks — are supplanted in *A for Andromeda*, where the female leads are anything other then what they seem.

Of course the story had to have a closed narrative which obviously meant that Andromeda had to die — which she duly did. However her destruction, like everything else about the plotting, is engineered in such a way as to confound. The Earthly tutoring provided to the new born Andromeda has a humanising influence that starts to conflict with her alien programming. So much so that when government officers see her super intelligence (linked in with the computer) as a way of developing new weaponry she flees with the aid of one of the scientists, John Fleming, an angry anti-hero in the mould of Jimmy Porter (played by Peter Halliday, later to appear in DOCTOR WHO's from *The Invasion* through to *Remembrance of the Daleks*) whose initially idealistic enthusiasm for the project had mutated into near paranoia after the creation of the creature and Andromeda. An unholy alliance between the MOD and the Ministry of Science turns on the increasingly human Andromeda, changing hunter into prey.

Finally aware of her potential for destruction, through both alien and human manipulation, Andromeda commits suicide... or at least she appears to. Having destroyed the computer, she and Fleming end up hiding out in a cave in an increasingly futile attempt to avoid their pursuers. At the back of the cave, hidden in shadow, is a deep pool leading to a roaring underground stream. At its edge stop Andromeda's footprints — did she jump on purpose, or did she stumble in by accident?

The series used the bleak Scottish moors to good effect for its exterior sequences, helping to create the feeling of barren isolation and harshness that infused much of the final episode. However, the environment within is no less harsh, where the coalition of military, political and scientific authorities behave in a far more frightening manner than the invisible aliens. Yet again, humanity is portrayed as the immoral brute, and whilst this theme is hardly new, A for Andromeda tackled it, along with its other themes, with an originality that helped make its messages seem both stimulating and symbolic of the changes in the society outside of the television set. The Aldermaston rally and CND — the emergence of an articulate feminist consciousness — the communications revolution via satellite — all these are found underpinning *A for Andromeda*. But of course things haven't really changed. Today we have Thorp rather than Aldermaston, the post/neo-feminist debate, and of course the digital communications war. You could reshow *A for Andromeda* today and it would still manifest a pertinent articulation of contemporary themes. If only it had survived...

The series was a sufficient success to spawn a sequel, *The Andromeda Breakthrough*, which followed a year later, the industrial espionage subplot conceived primarily by co-author John Elliot providing an opportunity to restart the plot. First, however, Andromeda (or André, as she had become increasingly known) was shown to have survived her plunge into the pool, the current having thrown her out of a blow-hole elsewhere in the caves. Fleming and André flee to the Scottish Isles, but turn themselves in following a kidnap attempt by unknown thugs (armed with machine guns which, courtesy of sloppy grams dubbing, 'fire' some seconds after the trigger is pulled! A worrying sign that the original serial might prove to have its flaws were it ever to turn up...). André's health is failing, apparently due to a flaw in her 'design', and Fleming must get help for her...

Whereas in *A for Andromeda* Fleming had seemed something of the Jack-the-Lad, carrying on with both the now departed Judy Adamson and Andromeda, a definite attachment between Fleming and André is assumed throughout *Breakthrough*, motivating the action to some degree. Initially, this works to persuade Fleming to feign co-operation with Intel who, having built a duplicate (though not physically identical) computer with the plans they obtained from Bridger, are the only people who might be able to help André. Having already recruited Professor Dawnay, they kidnap the pair, taking them out to their Middle Eastern client state of Azaran.

Due in part to the character's illness, in part to her human side's increasing devotion (and deference) to Fleming, and in part to the enforced recasting of the role to Susan Hampshire after Julie Christie proved unavailable or too expensive (depending on who you listen to, though she did remain in touch with other cast members well into the 1980s), Andromeda's role becomes less threatening and more traditionally 'feminine' in the second serial. She retains a central role however, revealing more about the Andromedan purpose — that there is an inevitable cycle to any species' development, which, unless the crisis point can be averted by the means the computer plans, will lead to the collapse of civilisation and a repeat of the cycle within one hundred and thirty years. Disturbed that the computer could, through Intel, gain control over Azaran and from there perhaps the world, Fleming is forced to allow it to continue its work both for André's sake, and to correct the consequences of his earlier attacks on the Thorness computer, which arranged the released of an apparently inert bacteria in retaliation. This has now spread throughout the world's oceans, absorbing nitrogen from the air to cause massive disturbances in the global weather system. However dangerous, the computer must survive, as only it can avert a far more imminent catastrophe which its own predecessor created...

Despite its wider range, the second serial proved more conventional than the original, concentrating as much on the political upheavals, culminating in a coup, provoked by Intel's manipulation of the Azaranian regime as on the escalating global threat of the meteorological disturbances (which, by the final episode, have destroyed Rouen, Hamburg and Dusseldorf — offscreen). As such, it prefigures John Elliot's later work on the boardroom dramas MOGUL and THE TROUBLESHOOTERS. These plots culminate by half way through the final episode, however, as the eco-system's stability is re-established — Kaufman, the German thug who, having served as Intel's muscle throughout both serials, finds the storms striking at him personally through the destruction of his home city, allows the release of a bacterium developed by the computer which will exterminate the attacking bacteria, which his bosses had intended to use to hold the world to ransom. Such a character twist is typical of the serials — Bridger was an ex-communist turned self-seeking pragmatist; Fleming an angry idealist who advocates the quest for knowledge and then turns on his creation, whose pro-African attitudes (at a time when decolonisation was still in its early stages) are challenged by the reality of the multinational imperialism and self-seeking educated locals who have moved in after independence. In every case the characters have unexpected depths, but the greatest such twist comes in the final episode.

Once Azaranian independence has been restored, André cured, and the bacteria eradicated, the future of the computer project falls into Fleming's hands once again. André offers him a simple way to bring it to an end — a strip of computer tape which, if run, will cause the computer to wipe its memory, eradicating all record of the Andromedan signal. She now understands the message fully, and explains that all that has gone before was just a diversion, intended to protect the computer long enough for her to do so. Showing him an image of the Andromedans (who prove to be immobile eyeless creatures resembling cotton reels!) on the computer's monitor, she tells him that their intention was never to take-over Earth, but instead to place the computer's power in the hands of someone unsatisfied with the state of the world, who could turn it away from its current destructive course — someone like him. Fleming departs with André, leaving the reel of 'input negative' for his assistant to run in the morning, but after gazing up at the Andromeda constellation changes his mind and decides to go back, and accept the power the computer offers him...

It's an unsettling conclusion. The example of the Pax Romana, the peace enforced by the power of the Roman Empire and the progress that was made under it is invoked, but given the volatile and occasionally irrational nature Fleming had betrayed in earlier episodes, the idea of supreme power in the hands of such an angry young man is more than a little worrying — he seems as likely to prove a Caligula as an Augustus. Perhaps that was the ultimate point — the suggestion that within every radical lurks a fascist — but at the very least such an end is thought-provoking, more than compensating for a production which often frequently falls short of the massive scale on which *Andromeda Breakthrough* operates, particularly as the atmospheric disturbances strike Azaran itself in the final episode. *A for Andromeda*, set largely within the Thorness complex, seems likely on the other hand to have been immune from such failings. Whatever the case, the second serial was not a success on the scale of the original, though that's hardly surprising, as no BBC science fiction-like serial was to come close to equalling its impact until 1985's *Edge of Darkness*. Instead, the torch was taken up by a number of SF series, the first of which, DOCTOR WHO, was to begin the following year...

Thankfully, *The Andromeda Breakthrough* survives complete in the BBC's vaults. Rumours abound that it is being considered for a video release in the near future, but it could never make up for the loss of its predecessor. *A for Andromeda* was a true landmark in telefantasy and we are all the poorer for its destruction.

Anthony Clark & Anthony Brown

A for Andromeda

by Fred Hoyle and John Eliott
Directed & Produced by Michael Hayes and Norman Jones

1)The Monster	3/10/61
2)The Machine	10/10/61
3)The Miracle	17/10/61
4)The Monster	24/10/61
5)The Murderer	31/10/61
6)The Face of the Tiger	7/11/61
7)The Last Mystery	14/11/61

The Andromeda Breakthrough

by Fred Hoyle and John Eliott
Produced and Directed by John Knight and John Elliot

1)Cold Front	28/6/62
2)Gale Warning	5/7/62
3)Azaran Forecast	12/7/62
4)Storm Centres	19/7/62
5)Hurricane	26/7/62
6)The Roman Peace	2/8/62

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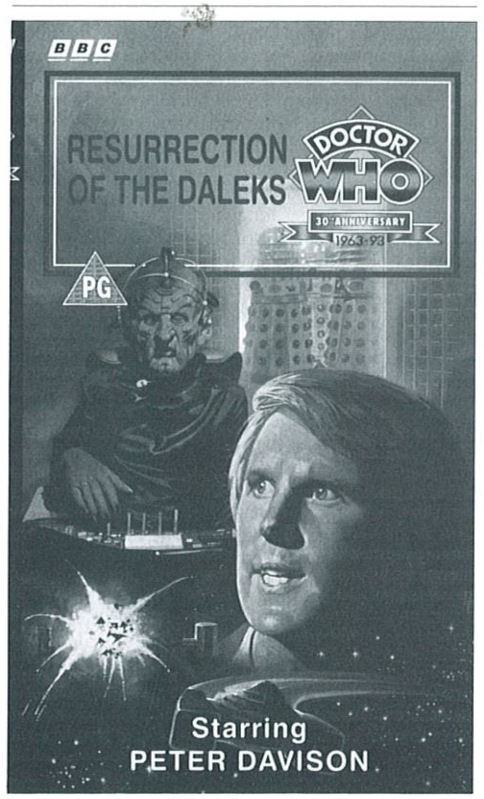

IN DWB117 (*Erosion of the Daleks*) Diane McGinn says that she finds it difficult to believe that the Nintendo generation of today could possibly find the Daleks at all convincing. So, to review this story, I decided to conduct a little experiment of my own by inviting a group of friends from college to come along and watch *Resurrection of the Daleks* with me.

Now although they all knew what Doctor Who was, none of them had bothered to watch the recent repeats on BBC2, and none of them had seen or recalled seeing *Resurrection* when it was broadcast back in 1984, and in fact for all of them Peter Davison's portrayal of the Doctor was nothing more than a distant memory.

Okay you ask, what did they think? Well the fifth Doctor was immediately branded a "w****r" and the story was called "a bit of a mess", but contrary to Diane McGinn's belief the Daleks and Davros got a universal thumbs-up and were pronounced "excellent". However as you are all aware, you need more than seven words to complete a review and so I'll try and elaborate a little further.

Resurrection has a lot of things going for it; good sets, good costumes and some good acting, but above all it has atmosphere, an element which owes a lot to Malcolm Clark's excellent music score and the effective use of subdued lighting. This, coupled with some very capable directing from Matthew Robinson, makes the Daleks look very menacing indeed, especially when seen lurking about the shadowy corridors of the dilapidated prison space station. A condition apparently caused by the longevity of its one and only prisoner, Davros.

Actually when you think about it Davros has been treated very badly by the Earth authorities, for although he may very well be a dangerous war criminal, guilty of crimes against all of sentient creation, the act of condemning him to a conscious living death within a cryogenic chamber indicates a degree of inhumanity that even the battle hardened Commander Lytton finds disturbing.

Furthermore when Davros is finally released, it is evident that he is more than a little annoyed that the Daleks have allowed ninety years to pass before eventually coming to his rescue, and then only so that he can find a cure for a deadly Movellan virus which now threatens to wipe out the entire Dalek race. Therefore it comes as no surprise when we later discover that rather than start work on an antidote, Davros instead intends to spread the Movellan virus throughout the Dalek ship!

Now this is quite an interesting slant, because although Davros's initial intention in creating the Daleks was to ensure, in one form or another, the survival of the Kaled race, in *Resurrection* he intends to wipe out the last descendants of the Kaleds so that he can have a clear pitch on which to recreate the Daleks. So effectively the Daleks, having started out as a means, have now become an end in themselves, to which the original end can be sacrificed.

Anyway enough of that, because by now you are probably wondering where exactly the fifth Doctor fits into all of this? Well unfortunately he doesn't, because Eric Saward has written a plot line for the Daleks that makes the Doctor's presence totally superfluous, and condemns him to the ignominious fate of either wandering around an abandoned warehouse prodding bits of paper with a stick, or lying on a sheet of bubble-wrap waiting for his brain to be sucked out.

In fact the entire scenario concerning the Dalek duplicates seems to have just been one massive plot device, tacked on for the sole purpose of getting the Doctor out of the way for three episodes. Although I must admit, the idea that the Daleks have been quietly infiltrating Earth's society with evil duplicates does seem to have a ring of truth, especially when you consider the likes of John Major, Malcolm Rifkind and John 'Dalek' Birt.

However to get back to the point, it is only really within the last twenty-five minutes that the Doctor gets to perform any act of real significance — his decision to assassinate Davros so as to prevent him from saving the Dalek race from the Movellan virus. (Although of course this is something Davros doesn't actually intend to do anyway.) Nevertheless putting this aside, when the moment eventually comes to pull the trigger, the Doctor finds himself facing a *Genesis*-style moral dilemma, which results in him being unable to commit the double crime of murder and genocide.

Now that's all well and good, but unfortunately this scene is severely undermined when the Doctor is later seen first blowing up Daleks with high explosive, and then with the statement, "Lunch has arrived", releasing the Movellan virus inside the warehouse so as to kill the rest of the Daleks with what must have been a very painful and horrific death. Ah yes, you all say, but surely the Daleks are so evil they deserve all they get? But if that's true why then couldn't the fifth Doctor bring himself to kill their creator Davros? The only conclusion I can find is that perhaps he was unable to shoot because Davros is a humanoid, whereas the Daleks are amoeboid blobs, but if that's the case then that makes the fifth Doctor a racist whose morality is on a par with that of the Daleks themselves!

So to conclude, *Resurrection* is "a bit of a mess" because although all the scenes between Lytton, the Daleks, Davros and Kiston are very well-written and well-executed, most of the scenes that involve the Doctor and his companions are both poor and ill-conceived. Perhaps *Resurrection* would have worked best if the Dalek duplicate plot device had been dropped altogether and the story had instead became a fifty minute Dalek tale in the style of *Mission to the Unknown*. You could have kept the excellent Dalek troopers as well because, as Eric Saward himself was later to demonstrate in his much superior *Revelation* script, humans certainly don't possess any qualms about working with Daleks if the pay is good. Then instead of the unstable trooper Stien having the best scene in the entire story it would be Lieutenant Mercer who issues the poignant greeting of "Hello boys" as the Daleks stare in at him from the entrance of the self-destruct chamber. However all of this was not to be, and instead *Resurrection* becomes a partial failure, while it is for the fifth Doctor, and not Tom Baker, that the word "w****r" becomes an epitaph. (7)

Alan Stevens

Fury from the Deep

BBC Audio Collection, October 4th

DWB 117 contained an interesting review of the *Power of the Daleks* audio tape, which effectively said that the narration was out of sympathy with the story and got in the way of its enjoyment. Well, listening to *Fury from the Deep*,two points come to mind.

The first is that *Power* was reviewed by someone who'd seen the original transmission. Unfortunately, very few of the people buying these tapes will have had that privilege, and with that blank slate on which to write, the *Power* narration might well have seemed more impressive.

The second point is "Horses for courses." It could be argued that *Power of the Daleks* didn't need much narration. We know what Daleks look like. Our imaginations are perfectly capable of creating a squad of rampaging Daleks, which will probably look a lot more impressive than those actually seen on screen. *Fury from the Deep, is another matter entirely*. It is full of unfamiliar visual elements, elements which it is very difficult to visualise from the soundtrack alone. It needed a strong narration to carry it along, to describe the foam pouring from the vents, to make it clear what it happening. When a Dalek starts shouting "exterminate", the only question is who is to fall victim. But when Dudley Simpson's Seaweed theme fades in, any number of things could be happening. The style in which Eric Saward has written the narration suits the story perfectly, without ever drowning its own inherent atmosphere.

Fury was always an unusual story. In many ways it belongs in the seventh season — it has a down to earth attitude throughout it, more down to Earth even than most Pertwee's first season. It may be set in a technological complex, but this is a simple industrial facility, piping natural gas from off-shore rigs to the rest of Britain, not some top-secret scientific base. The people running this facility are ordinary men and women, concerned with office protocol and keeping their jobs. The whole thing seems based in the real world in a way that few other stories are. Similarly, its plot structure is unusual — try to summarise the plot and you'll find that relatively little happens each episode, while the set-piece moments of danger are similarly simple. There are no great "boy's won" expeditions across mountains or glaciers — instead, people venture into darkened rooms and chambers, and as contact is lost with the rigs the control staff wait helplessly, because the officials with enough authority to order up a helicopter have all gone away. It's all very parochial — but it just speeds by, four or six episodes slipping past, punctuated only by some of the most horrific episode endings ever produced. Episodes two and three provide effective contrasts: Part two's ending relies entirely on the Doctor explanation of what's happening — pure dialogue, nothing more, while part three's ending is purely visual — Maggie Harris walks out into the sea, creating an image which is among the most chilling ever seen in the series but which would be entirely lost on anyone buying this tape were it not for Tom Baker's narration.

As was the case with *Evil of the Daleks*, one important aspect of the original production which does come across on the Audio tape is Dudley Simpson's incidental music. Though a little too reminiscent of *The Macra Terror* in places, the fusion of *The Ice Warriors'* orchestral style and the beginnings of the electronic approach which would predominate in the Pertwee era works to produce one of his most effective scores. Combined with Tom Baker's subtlety sympathetic reading of Eric Saward's script, it helps to make F*ury from the Deep* a superbly atmospheric experience, which captures the feel of the greatest horror movies. (9)

Paul Clifton

THE AIRZONE SOLUTION

WITH ANNIVERSARY year reaching what should have been its climax (i.e. a specially produced BBC Doctor Who story), things seem to be whimpering out a little with only the prospect of a few repeats to keep us happy. However lurking deep within fantasy shops and other outlets comes the latest of Bill Baggs video adventures which have been steadily increasing in popularity over the past few months. *The Stranger and Miss Brown* alias Colin Baker and Nicola Bryant first made their appearance in 1991 for the video *Summoned by Shadows*, a low budget affair reportedly shot with a single camera, but expertly directed and produced. With official Doctor Who off the air Bill Baggs was tapping into an audience crying out for Who related drama, and by coaxing Baker and Bryant to echo the Doctor and Peri virtually assured the project maximum attention from fans worldwide. From these humble beginnings came a second release *More than a Messiah,* which to my mind is the best of the Stranger trilogy currently available thanks in part to Sophie Aldred's magnetic presence alongside the 'regulars'. Most recently *In Memory Alone has seen the set-up striving to increase its* special effect input with floating robots, vanishing steam trains and graphics galore. Whilst not my favourite of the releases *In Memory Alone* is proof indeed that Bill Baggs is a man with a mission, to build up a regular video audience and by doing so increase the budget and ambition of each release. With the Pickwick video label having secured the rights for national distribution Mr. Baggs is clearly in the driving seat as far as his Who-starved public are concerned. 1993 has seen him rise to the challenge of producing a special tape obviously designed to coincide with anniversary celebrations, and in doing so he has achieved what the BBC could not — bringing together four ex-Doctor Whos in a single drama production. However, *The Airzone Solution is no poor substi*tute for a cancelled *Dark Dimension*, it is a strong political thriller in its own right. The story centres around the mysterious Airzone Corporation whom the government have contracted to find a solution to the excessive pollution plaguing the planet. Investigative reporter Al Dunbar has discovered some very nasty home truths about Airzone and is intent on sharing them with his television audience. With the help of environmental activist Anthony Stanwick he sets out to breach the security blanket surrounding Airzone's HQ but in doing so gets himself killed. Enter jokey television weatherman Arnold Davies, who psychically experiences Dunbar's demise live on air and experiences supernatural visits from the dead man. Just what links these three men and why must Arnie strive to uncover the secret of the Airzone solution ?

The answers of course lie in the video, which at 65 minutes for approx. £16 has to be tremendous value for money considering the top notch cast assembled. Nick Briggs, never one to let a video project pass him by, contributes a thought provoking and well written script which could so easily have been submitted as a feature length Tales of the Unexpected (and that's a compliment by the way) combining as it does elements of fantasy with ecological issues of concern. Having not been overimpressed with *In Memory Alone*'s somewhat off beat style I must congratulate Nick on *Airzone*, which proves that here is a talent well worth hanging on to for future productions.

But aside from the plot most people will be buying this video to see the combination of the three 80's Doctors and Jon Pertwee. Among the principal cast Colin Baker turns in his best performance, yet which should silence the "Colin Baker can't act" minority for some time. From his mickey-taking weather reports to his outburst on the convention platform Colin turns in a powerful lead performance using his charismatic presence in a way he was never allowed as the 6th Doctor. Had he been, I'm sure his stay would have been a much lengthier one. Nicola Bryant is similarly given wider scope as Colin's live-in girlfriend Elenya Brown and has some of the best screen moments, both as budding newshound and tender lover.

Peter Davison has the least screen time of the 80's trio but makes every second count as Al Dunbar, even returning as the phantom version to make this one of his most persuasive roles yet and show just what he can achieve under a strong director.

Sylvester McCoy is Sylvester McCoy really, clear diction never a forté, but compensated by a compelling energy onscreen. As Anthony Stanwick his unlikely alliance with Baker's character could well be expanded should the BBC be looking for a team to rival the endless stream of detective programmes currently thrust at viewers.

Jon Pertwee's appearance is just a cameo really apparently written in at the request of Pertwee himself at short notice. As Oliver Trethewey, the supposed mentor to Al Dunbar given an air of mystery to create the impression that he's one step ahead all the time, his role is hardly essential to the plot but having him there is a nice touch which should pay dividends when the sales figures are totted up. Others on show include a welcome return for Michael Wisher (last seen in *Summoned by Shadows*) as politician Sir Richard Allenby, all smarm and deceit. Bernadette Gepheart and Alan Cumming are both excellent as ruthless Airzone M.D. Robin Archer and henchman MacNamara respectively whilst the author turns up as news bulletin editor Sam Flint assuring us that his talent isn't reserved for the written page.

Perhaps the biggest plaudits of all should go to Bill Baggs himself who has produced and directed a first class production which could sit alongside the best of BBC and ITV output without fear of rejection. When our favourite Time Lord eventually reappears Mr. Baggs should perhaps be given the chance to parade his undoubted ability on some episodes. Having worked wonders on a limited budget and erratic shooting schedule one can only imagine what he could do with a full unit and sizeable funds at his disposal... another Ridley Scott in the making perhaps ? Time will tell. For the meantime, *The Airzone Solution* will further enhance the reputation of Bill Baggs' video presentations and ensure that the next project will have a very difficult act to follow. (10)

Robert Cope

The Airzone Solution is available by post priced £16 (cheques payable to BBV) from BBV, 53 South Road, Beeston, Nottingham NG9 1LY

Doctor Who — Pyramids of Mars

Music by Dudley Simpson, performed by Heathcliff Blair
Silva Screen, FILMCD 134

THE LATEST of the incidental music CDs to come from Silva Screen takes a new direction, and much of the evaluation of the finished product must consider the concept under which it was developed as opposed to the actual quality of the music. Heathcliff Blair has decided to re-record some of the classic Dudley Simpson incidental scores of 1975/6 for which the original manuscripts exist. However, whilst Simpson at the time used five or six session musicians and electronic enhancement from Dick Mills or Peter Howell, Blair has produced a one-man version using the latest techniques in sampling and synthesizers.

The music tracks run to a good seventy minutes and comprise 'suites' from *The Ark in Space*, *Genesis of the Daleks, Pyramids of Mars*, *Planet of Evil* and *The Brain of Morbius*. Unlike the CDs from Mark Ayres and the suites which appeared on *Doctor Who — The Music II*, these are not simply existing cues strung together to produce a longer piece but are newly written linking pieces 'in the style of' the story. Personally, I didn't like this, although I understand how it may make the tracks flow better. The problem was that being familiar with the originals, I found it disconcerting to suddenly hear a chunk of something different.

The actual choice of pieces to realise is also disappointing. Many distinctive pieces of music in their own right could have been selected to give a wider selection of stories. Such tunes which stand out as pieces of music in their own right in my mind include the dancing floor from *The Celestial Toymaker,* the doom laden piano score for the impeller shaft scene in *Fury from the Deep*, the UNIT theme used in *The Ambassadors of Death* and *The Mind of Evil* and of course the Gershwin inspired trip to Paris in *City of Death*. Obviously the performer was restricted by the manuscripts available, but the resulting music from such a narrow period seems to lack variety and distinctive pieces, ending up very much as a string of 'background music'.

Choice of tracks and concept aside, the actual recordings are generally extremely good, with Blair capturing the energy and style of the period very well — particularly on bands such as *Wirrn Attack* and *Redemption*. Some sounds such as the piano are superbly created, although others — notably brass — have a habit of ending in a crude electronic burr and betraying their synthetic origins. Since the Simpson music of the time had electronic enhancement anyway, this is not as bad as it may sound. Some tracks though are encumbered by the attempt to add sound effects into the music — which falls totally flat. Tracks such as *Good from Evil* are ruined somewhat by this.

The first nine minutes of music comes from *The Ark in Space*, including the superb and notable *Noah's Humanity* and the suitably unearthly *Cryogenic Sleepers*. Generally, the electronics on one or two of these tracks come over a bit heavy though. *Genesis of the Daleks* occupies the next twelve minutes and includes some notable cues such as *Futile Escape* and *Genocide*, both of which are good recreations. *Sarah Pursued/The Prototype* on the other hand seems to be a little too fast — or am I getting old?

Pyramids of Mars is well represented with fifteen minutes of music. The first of these bands, *Egyptian Expedition*, is disappointing as it fails to conjure up the true mystic feeling of the original serial opening. *Sutekh Descends* starts well, but lacks the reverberation that made the original chords played by Namin so doom-laden. The end of the track is also too warped and distorted to be enjoyable. *Clements and the Mummies* is realised in a slightly different manner, but is most pleasing.

Planet of Evil gains itself seventeen minutes play time and is a much underrated score, although the start of *Nightfall on Zeta Minor* seems to rely too much on sound effects and atmospherics to be enjoyable. It does include the superbly bombastic *Morestran theme* that features in Part One. *Anti-Man* is interesting, although the emphasis on the colour changing crystals does not work, and the tracks conclude with the afore-mentioned *Redemption* which is excellent, spoilt only by the final sound effect.

The Brain of Morbius runs to thirteen minutes with a series of cues that are moody and generally unmemorable. *Condo's Death/Monster Rampage* is very pleasing, with excellent reproduction of the horn and cello. *The Mind-Bending Contest* is also worthy of praise, as is *The End of Morbius*. The final track on the CD is then *The Doctor's Theme*, which is an expansion on a motif used for the Doctor in Tom Baker serials. This doesn't work properly at all — as with the other 'linking' material on the album.

The packaging of the item is very good, using Alister Pearson's art cover for *Pyramids of Mars* as its frontpiece and containing a twelve page booklet which gives a rundown of the stories covered (with the Target book covers, information about the recordings and concept and a biog of Dudley Simpson. As such it is a more pleasing item than *Ghost Light*. Overall, the music is very much to personal tastes, and whilst the performances are good, the concept is flawed. Hopefully though, others will follow in a slightly different vein. (7)

Andrew Pixley

URBAN JUNGLE

(Virgin Books; October 21st)

DON'T READ this review. Read *Blood Heat* instead. Jim Mortimore's first solo New Adventure requires no explanations, apologies, or justifications. Also, far and away the most enjoyable way of finding out what it's all about to actually read it. So, if you're still with me, then it must be because you're a masochist, since much of the pleasure of the book is in the surprises it holds. You have been warned...

"Shattered Earth" is one of the most appealing and enduring telefantasy scenarios. From *The Day of the Triffids* to Survivors, via *The Quatermass Conclusion* and *The Dalek Invasion of Earth*, writers have used the supremely powerful image of a near contemporary Earth brought to its knees by a natural disaster or benevolent invader. Obviously, given the choice between the Doctor landing on the planet Fascios, where the evil Barstons have been oppressing the noble but feeble Cyphermen for generations, or the TARDIS materialising in the rubble of London, and the companion picking up a shattered and abandoned child's toy, as the Doctor notices that radiation levels are a little too high, the viewers heartstrings are going to be much more easily plucked by the latter premise. Of course, there's a limit to the number of times you can wipe out civilisation in the course of a single (relatively) internally consistent TV series. *Day of the Daleks* and *Pyramids of Mars* gave us glimpses of possible futures, should the Doctor fail to save the day, and by implication, many subsequent days as well.

Bloodheat throws the TARDIS into a radically different alternative history. It is twenty years since this universe ('time line', if you must) diverged from the one which the Doctor, Ace and Benny come from. It is England in 1993, yet the climate, flora, and fauna are those of the Mesozoic era. The TARDIS, having experienced one of those funny turns it is apt to in the New Adventures, sinks into a tar pit. Benny is missing, and in a simultaneously shocking and moving few pages we encounter Jo Grant, Liz Shaw, The Brigadier, Benton, and Doctor Meredith from Wenley Moor Research Centre.

In this reality, the Silurians won.

The great advantage of this setting is that it enables the writer to use characters that most readers will already be familiar with, and get on with telling the story. It is only as the story unfolds that it reveals how differently these alternative counterparts have turned out. For instance, the loveable old buffer that the Brigadier became after season seven is displaced by a character that owes more to the ruthless and secretive warrior of *Doctor Who And The Silurians* part seven. With his self-justifying mantra that it's all "for the children" he echoes *The Ambassadors of Death*'s Carrington and his by-line that "it was my moral duty".

It's easy enough to imagine Liz Shaw with a few grey streaks in her hair, lab coat slightly worn, but most interesting is the way that Benton and Ace are at each other's throats as soon as they get the chance. There are lots of other familiar characters all of whom miraculously seem to be in the tiny percentage of humanity to have survived the Silurian's plague, but in common with *Inferno* one particular character is absent — the Doctor — dragged away by the Silurians at the end of part six of *Doctor Who and the Silurians* never to return.

More so than any of the other New Adventures to date, *Bloodheat* contains a number of set-piece scenes that remain etched on the memory long after putting the book down - the Silurian airships gliding in to attack, Ace and Manisha finding the Doctor's tomb, the sight of the TARDIS in the corner of the lab at UNIT HQ, unused for twenty years. Most of all, the image of a horde of pterasaur-borne Silurians flying through the night, their presence marked by the red glow of their third eye. Mortimore gives a view of the Silurians as a race that can communicate by linking mentally with their third eye, and whose technology and presence is so terrifyingly alien and different to humans due to a deep-rooted race memory in mammals at their persecution at the hands of the reptiles. Conversely, the sight of the moon in the night sky is not a pleasant one for the reptiles...

The overwhelming impression given is that the author is far more conversant with both the televised and novelised version of *Doctor Who and The Silurians* than Johnny Byrne was when he sat down to write *Warriors of the Deep*, in which the antagonistic race might as well have been Zygons, Cybermen, or enemy bloc soldiers. This means that a lot of the writer, and readers' work has been done for them, long before they come to *Bloodheat*. The author **builds** upon Malcolm Hulke's earlier work, extending the televisual technique of portraying the 'cold war' between Man and Silurian, and stopping short of portraying fully fledged battles, by showing, as could never be shown on TV, the effects of twenty years of war on both races. A nuclear escalation has taken place here — it is long past time that the Brigadier can defeat the threat he perceives by simply sealing a few caves with explosives. His weapons here are tactical nuclear missiles.

This, to my mind is the true forte of the New Adventures. By expanding on the televised, they add to the mythos of Doctor Who storytelling, and yet are supported and helped by that original storytelling in the first place.

There are a few niggling points, of course. The cynic in me was bursting with indignation that just about all the Doctor's friends survived the plague, against all odds, and that the TARDIS should take the Doctor straight to them. Fortunately, in the book, the Doctor shares my suspicion, and realises that he is being manipulated, indeed that this entire alternate universe has been created, at great cosmological expense, entirely for the benefit of whoever is out to get him. I eagerly await the next few books, to find out what is going on, with and anticipation I haven't felt since part four of *Full Circle*, when the crew of the TARDIS were caught in similar circumstances.

I'm still a little unsure of Jim Mortimore's ability to produce new three-dimensional supporting characters. Far too many of the personnel in *Lucifer Rising* became simply confusing names for me. Similarly, the new characters here, whilst immediately useful, are nowhere near as memorable as the slightly altered versions of the more familiar ones. As in about half the books these days, there's not as much of Benny as I'd like, but Ace's characterisation is strengthened greatly by her first visit to (sort of) contemporary Earth since *Witch-Mark*. I'm delighted by the twist of events that means that the manipulative seventh Doctor becomes manipulated here, to his great annoyance.

Ace ponders how so much change in flora and fauna can have taken place in a mere twenty years. I still can't work it out, but I'm confident we'll be told over the next few books. If you have been enjoying Survivors recently, care of UK Gold or BBC Video, then I can guarantee that you will enjoy *Blood Heat*. In fact, I'd be frankly amazed if you didn't. Hence (9). Go and read it now !

Dave Owen

Doctor Who Yearbook 1994

Marvel Comics; £4.50

NOW almost as established a tradition as the World Distributors' annual once was, Marvel's *Doctor Who Yearbook* reaches its third edition. This year's release returns to the model of its best forgotten ancestor's later years, in that it contains a selection of text and comic stories, a crossword, and a few features overviewing the series. The pick of the latter is a complete listing of regular characters and their appearances (controversially counting the 'phantoms' of *The Five Doctors*, while excluding episodes where only android or parallel universe doubles appear), while the year-by-year guides to the series' history are basically space-fillers (1963 — Doctor Who begins; 1993 — Doctor Who's thirtieth anniversary. You don't say!).

So, to the stories. These score over the old days, of course, by being written by people familiar with the series, and illustrated by artists who live in this country! First up is Tim Quinn/John Ridgway's *A Religious Experience*, a enjoyably thoughtful and straight-forward comic strip in which the first Doctor and Ian influence the beliefs of a primitive people, let down only by a final page in which the seventh Doctor arrives to sort out a 'little leftover' from his past and spoil all the subtle ambiguities left open by the rest of the tale.

Marc Platt's *Loop the Loup* opens with the second Doctor moving the body of a prehistoric 'Iceman', apparently for a bit of fun, so as to confuse the archeologists who'll eventually find him! But the back story's a bit more complex than that, and involves lycanthropy and a werewolf with an unusually perceptive view of the future. Not bad at all.

Reconnaisance is a Master tale set prior to *Terror of the Autons*, which also describes the background to Liz Shaw's decision to return to Cambridge, and shows that a)Terrance Dicks knows his continuity like a fanboy, and b)*Exodus* wasn't a fluke. The only downside is Phil Bevan's artwork, in which Liz wears an embarrassingly brief and out-of-character outfit (Peri suffers as badly later on, though in her case the outfits are as onscreen), and sometimes looks rather more like Jo Grant...

Warwick Gray and Charlie Adlard's fourth Doctor/Leela/Zygon strip *Rest & Re-Creation* is probably the pick of the volume (as Warwick Gray's stuff often is), and combines appropriate artwork with a nice plot and some good Tom Baker dialogue. After which Gareth Roberts takes the same TARDIS crew (pity that... would have preferred some variety) on to *The Changeling Years*, and some unethical sociological experiments with a nice rationale behind them, though the tale is let down by an 'off-screen revolution' ending which suggests that Gareth Roberts didn't have room to include both his idea and the plot!

Marc Gatiss' *Perfect Day* is an elegaic story set during the fifth Doctor and Tegan's solo trip at the end of *Frontios*, and while plotless works well enough and ties together *Frontios* and *The Ark*. Finally, there come the sixth and seventh Doctor tales, which to my mind are the weak point of the book, not particularly because they are at all bad, but because they are the wrong way round. Andy Lane's *The More Things Change* is a very New Adventures tale relating the influence across a lifetime of the sixth Doctor and Peri on the denizen of a Judge Dreddian future city. This is irritating firstly because it presents the sixth Doctor as some cosmic force (à la McCoy) more than a person, and secondly because it continues the dystopian future of the New Adventures beyond *The Dalek Invasion of Earth* and the reconstruction which followed, which leaves one to ask how Earth managed to survive such *continuing* environmental damage.

None of which would matter if it was a Seventh Doctor tale, but as it isn't, it's a worrying indication of how Virgin's The Missing Stories might go wrong, and it's doubly irritating that the Seventh Doctor story, Nigel Robinson's *Pulling Strings*, could so easily have featured Colin's Doctor. It may be a manipulative Doctor story, but it's far more open, and Mel is the companion, while the Doctor's final line denotes an open arrogance far more in keeping with the Sixth than the Seventh Doctor.

Still — eight decent stories, and, yes, worth getting. (8)

Anthony Brown

MYTH MAKERS 27: Louise Jameson

IT WAS earlier this year that I was reminded of the tremendous talent of Louise Jameson, having trotted off to the theatre to see Peggy Mount in *Blithe Spirit*. I found that the legendary Madame Arcati managed to summon her mystic forces into producing Louise on cue in the guise of the ghostly Elvira. A first rate performance by a fine actress and those halcyon days of the late 70s came flooding back...Tom Baker, K9 and the luscious Leela.

Reeltime's latest *Myth Makers* (number 27 in the never ending series) puts Louise among the Victoriana of the Abbey Museum, Kirksall near Leeds, where as ever Nicholas Briggs is there to welcome her and generally cajole Louise through a 20 year plus career. She comes over as an actress to the core, not in a "lovey lovey" Mary Tamm sort of way but as a lady who cares very much about her art. Even after all these years Louise is still a stunner and those eyes... wow! No wonder millions of ads suddenly became interested in science fiction when Leela fell at the Doctor's feet. Just to prove what a talent she is harnessing Reeltime give her the opportunity to act out assorted scenes and poems and for the Adrian Mole's there are even a couple of readings from Target's Who novelisations for good measure (*The Face of Evil* and *Talons* for the record!)

Leela I've always thought was one of the most inspired ideas for a companion and indeed in lesser hands it might have failed dismally, but Louise ensured that a quality of performance was maintained throughout her time on the show. "I got down to the last ten for Purdey in The New Avengers" she reveals, and Steed's loss was definitely Tom Baker's gain... although he wasn't always as appreciative as he should have been on set.

Louise is living proof that there is life after Who with starring roles in Tenko, Bergerac and most recently Rides, her chat with Nick Briggs is very relaxed and Ian Salmon's score occasionally hints at the Tongs in the twilight world of *Weng Chiang*.

With a colourful cover and expert direction I'm afraid I have to say yet again that *Myth Makers* are delivering the goods. In years to come I'm sure these videos will be an essential record for fans who cannot experience the actors in the flesh. *Myth Makers* 27 is a thoroughly welcome addition. (8)

Robert Cope

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"SOOT! THAT'S ALL..."

Doctor Who - Timeframe (David Howe, Virgin Books)

BUT there's a charge. It's black, it's seventeen pounds and it's not Muller's inhibitor head-case (although arguably any purchaser is worthy of that latter term). It's *Timeframe*, David Howe's solo book. Surprise! It's got rare merchandise photographs. Enjoy them, there's precious little else to satisfy the palate. Virgin are pushing this one as the only official commemorative book to mark the 30th Anniversary; and frankly, that's a bit of a shame. The cover is quite alluring, but inside — once you've got past two lots of acknowledgements (on to which you get the distinct impression more attention was lavished than the book's contents) — the first thing that hits you is the reuse of the Sixties book cover (well, it is a nostalgia trip, I suppose...), and yes, I reckon we can have a shrewd guess at the cover of the Seventies and Eighties book as well!

The book opts for a jumbled precis of each season for the meat of its text, often with barely a paragraph break between stories. This dull and uninspired wheeze to fill the pages fails to grab the reader in any way. "Magic Moments" is a nice idea treated badly; classic moments from the series accompanied by bleary off-monitor stills and — inexplicably — extracts from the Target books which quite often have little relation to the television events which made the "magic moments" in the first place!

"Any [visual] impact the book has is entirely due to Mark Stammers", says Howe (more or less). Nice of him to shift the blame; if "impact" stretches to mild interest in how the various pictures have been arranged to fit in endless blocks, well fine. It's a knockout.

All in all, if this is the only commemorative book to mark the burning of a thirty year flame, it's a real pity. Howe has scrabbled around and gathered so much soot for this book. Is the flame that spawned it really so low?(4)

Stephen Cole

The Guinness Book of Classic British TV

by Paul Cornell, Martin Day & Keith Topping (Guinness; £14.99)

THIS BOOK is a major step in the right direction. The vast majority of books studying television seem to be large picture books, with the text written to suit whatever publicity still the publisher has prised out of the production companies. (eg: *Television's Greatest Hits*). Of the serious overview books, Boxtree have of course produced several genre encyclopaedias: Dave Rogers' unreliable *ITV Encyclopaedia of Adventure*, Roger Fulton's excellent *Science Fiction*, and Geoff Tibballs' *Detectives* (a book so disappointing that I decided to put it back on the shelf after flicking through it while queuing at the till). Now we get a book which does a detailed study but crosses the genres, allowing for the first time a more detailed look at other crime, comedy and soap shows.

The book takes a nostalgic and analytical look at around a hundred British series (plus the British-dubbed Magic Roundabout) and presents a small article on each, along with a list of regular and semi-regular cast, key production staff, duration and dates of seasons, and - sometimes - a list of episode titles. The categories examined are: *Soaps, Sitcoms, Comedy of the 50s, 60s and 70s, Comedy of the 80s and 90s, Children's Television, Crime Drama, BBC Telefantasy, ITV Telefantasy, Historical Drama* and *Drama* — a list of prominent writers and their work. (In the introduction, the authors define the term Telefantasy as being of French origin, whereas I'd always assumed it stemmed from 1977's landmark *Fantastic Television*). Each section selects a few examples for detailed study, but attempts to present a more rounded overview as a preface to each chapter. The book is also quite superbly indexed.

The book is a delight for dipping into, giving an overview of each series, picking out key episodes, charting its development and changes and also its strengths and weaknesses (since the term 'classic' does not necessarily mean good). The sections of less well-documented sections such as The Troubleshooters, The Likely lads, Citizen Smith and Z Cars have been fascinating. On the illustrative front, sixteen glossy pages of black and white stills in the centre cover items from Steptoe and Son to Pogles' Wood.

For those interested only in the telefantasy element, the shows covered in depth are Blake's 7, Doctor Who, Doomwatch, The Singing Detective, Survivors, The Avengers, The Prisoner, Randall and Hopkirk (Deceased), Robin of Sherwood, Sapphire & Steel, The Tomorrow People and the works of Nigel Kneale and Gerry Anderson. The entries of these are generally very good indeed, with the Doctor Who one almost too detailed! The fact that Doctor Who is a particular interest of the authors also biases certain comments, such as selecting the likes of Roger Delgado and Nicholas Courtney as 'notable guest stars' in other series. Two fine actors, yes, but are they really that prominent in the whole history of British TV, save for their parts in Doctor Who?

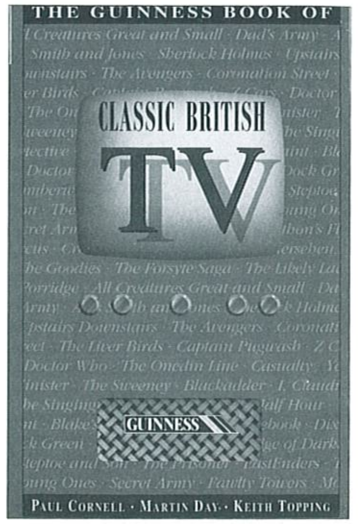
The grouping of items in the book is somewhat bizarre. All Creatures Great and Small and The Troubleshooters are *Soaps*. Fawlty Towers, The New Statesman and Red Dwarf are **not** *Sitcoms*. Rumpole of the Bailey is a *Comedy of the 50s, 60s and 70s*. Very strange. The breadth of selection of material though is excellent, and seeing the writer and director credits on a number of shows which have not been documented before was fascinating, as are the groupings of episodes for certain series (some of these are however a little dubious, such as the description of Z Cars' year-round bi-weekly run into a four year 'season six', after which the fortnightly gaps caused by the Olympics, etc, in the next few years are treated as season breaks, before the point where the series did genuinely break into seasons again is reached!) Unfortunately however the production credits are general, not specific to episodes, and a number of series for which episode listings could easily have been obtained (Z Cars, All Creatures Great and Small, The Avengers and The Professionals) are without them.

The book does have other limitations and drawbacks. One of the first sections I checked was Callan, a particular favourite of mine. Two of the episode titles — *The Good Guys are All Dead* and *Charles Says It's Goodbye* — are clearly wrong (should be *Good Ones...* and *Charlie Says...*). Hang on, haven't I seen these errors before? Oh yes, Dave Rogers' *ITV Encyclopaedia of Adventure*. Flicking through to The XYY Man revealed a similar mistake, where the poor documentation in Dave's book has been totally misinterpreted to produce at least six nonexistent episodes for season two. And the Minder! listing? — yes, we've got *The Bengal Tiger* not *The Bengali Tiger, The Desert Song* not *The Dessert Song* etc... All from the Boxtree work, though the Christmas special which Dave Rogers omitted has at least been added.

Staying with Callan as an example, there are other problems. The information regarding the end of season two — *Death of a Hunter* — is misleading, and the comment that the series goes into new territory in *God Help Your Friends* is also erroneous since Callan had already killed off a romance in *The Most Promising Girl of Her Year*. A major error comes when season two is listed as The Callan Saga, the title adopted for a selected repeat season between seasons three and four. (A similar slip afflicts Shelley, where only season five should have been listed as The Return of..., not seasons five to seven). My concern is, if I can find such errors in material I know, what similar mistakes are there in sections such as The Troubleshooters with which I am not familiar?

It is however with the comedies that the book runs into real trouble. Few, if any, of the entries are free from errors in the episode listings. Some are forgivable typos (The New Statesman — *Hell and Farewell* should be *Heil and Farewell*; Red Dwarf III - the Saga Continues should be Continuums...). Others result from predictable traps which could have been avoided had the episodes themselves, not *Radio Times*, been checked where available (Blackadder the Third - *Amy and Amiability* is listed as *Cape and Capability*, following the example of *Radio Times*, who went to press for the first transmission before the title was changed). Some omissions could have been avoided had repeats and script books been checked (the first episode of Whatever Happened to the Likely Lads is *Strangers on a Train*, not *Whatever Happened...*; The New Statesman season three episode one does have a title - *Labour of Love*.) Some can only be put down to inadequate research: Only Fools and Horses has lost three episodes (*Christmas Crackers, Diamonds are for Heather* and *May the Force Be With You*) and two episode titles (*The Frog's Legacy* and *Dates*); Last of the Summer Wine has swapped *Return of the Warrior* and *Come in Sunray Manor* round, omitted the former's title (and that of the 83 special, *Getting Sam Home*, whose origins as a novel could also have been mentioned), while losing the special that introduced Seymour (*Uncle of the Bride*) and an entire season of First of the Summer Wine (not that titles are listed for it anyway) altogether! The treatment of pilots is also inconsistent (Comedy Playhouse - *The Offer* is listed as Steptoe and Son episode one, but Seven of One - *Prisoner of Escort* is left out of the Porridge listing), and no connection is made between entries, so that the "writers who took over from Tilbury" can be damned with faint praise for their work on Shelley (whose theme tune was by Ron Grainer, not George Fenton), while for Drop the Dead Donkey we are told that the same writers' earlier work should have "hinted at its glowing quality".

But to harp on about such errors in such a large work would be silly, and could belittle what a wide-ranging volume this really is. The main criticisms that I would level are that the bulk of the text is far more subjective than objective, and that in some cases the entries suggest that the writers



haven't seen early seasons, and have made assumptions about them on the strength of the later ones. In the Casualty entry, for instance, we are told that "Charlie, the boss in all but title" from the start, was "gently political". Well no, to start with Charlie couldn't cope and caused chaos by bedding the doctors and the student nurses, while ranting about cuts and calling the department out on strike! The Megan/Charlie/Duffy trio was impressive from the start? No — Duffy started off as the chaotically disorganised student nurse (with an embarrassingly strong accent), who was only at all prominent in the aftermath of her rape. Some of the text is written with an almost self-righteous present day look back on something which was quite suitable in its time, appearing to take the rip in the best Clive James/Danny Baker fashion whilst in fact encapsulating an underlying love for the product. There have ben far too many books and columns (*The Guardian*'s under-researched old schedules feature comes to mind) like this of late, and a more analytical approach would have been better appreciated. In particular this hits the section on children's shows where well-known kitsch cult items are paraded and analysed in a poor shadow of the serious style of Anna Home's *Into the Box of Delights* (though she did have inside knowledge of the field).

All in all, despite its failings and flaws, this book is a brave attempt to do something different, and if a final factor were needed to tip the scales in its favour, it's worth getting just to ensure that sales are sufficient to justify the **corrected** second edition, which is already promised and will be absolutely unmissable. (8)

Andrew Pixley with Anthony Brown

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AMERICANA

AN INTERESTING venture this. A (hopefully) monthly (from issue two) magazine devoted to proper coverage of American TV imports, based on the suggestion that a lot of "American crap" isn't. As such, it's long overdue and ought to appeal to anyone who found Channel Four's imports almost the only reason for paying the licence over the Summer, and who's realised that Sledge Hammer!s and Married with Childrens are brilliant parodies.

Contents includes a news column on US shows, both over there and over here, which should prove worthwhile *if* monthly publication can be maintained (Unfortunate slip — Roseanne's already on its sixth season. Lost a season there...); a directory of US shows on British TV; and snippets about US character actors whose Obits etc might otherwise not be reported here.

The two major features however are the episode guides/series overviews and the A-Z listing. The latter, a complete listing of every US series ever, is pointless, as it'll be impossible to use for reference in this format, and the entries are distinctly inferior to those in the *Primetime Directory*. The former, which should be the core of the magazine, have other problems. *Americana* is a simply printed magazine, consisting of 28 A4 pages of justified typing, with no photos or fancy layout, which must therefore be aimed at those interested in high-content and low-gloss — the real enthusiasts who have probably read other TV mags. To therefore cover The Girl From UNCLE (nothing new said), Kolchak - the Night Stalker (covered by *Starburst, Fantastic Television, Starlog, Epilog...* oh, and DWB!), and the 'stone age astronauts' comedy flop It's About Time (again covered elsewhere) seems uninspired. Going over the same old telefantasy ground is silly when there's unexplored territory like Crime Story and Moonlighting to cover...

Also, while it's nice to see the "all American imports are trash" myth finally questioned, suggesting that American TV is the best in the world is pushing the pendulum far, far too far in the other direction (after all, we only get the pick imported, and some of that — everything bought by BBC1? — is appalling). As this belief pervades the magazine (particularly in an editorial which could almost have been written by News International/Sky publicity) that's a handicap.

Still, given a slight change in focus, Americana should prove useful reading for anyone who's found unexpected treats on ITV night-time, and is worth a try. (5)

Anthony Brown

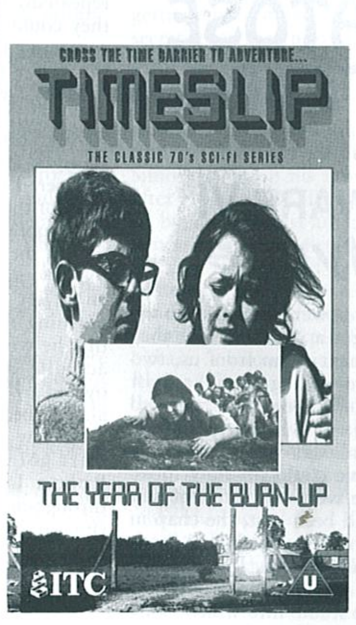
Americana is £2.50 from Jon Abbott, PO Box 1468, Portslade, Brighton BN41 1QN.

Complete Directory to Prime Time Network TV Shows

by Tim Brooks & Earle Marsh
Ballantine - $19.00 (£21.00 from MOMI on import)

RELEASED earlier this year, the updated fifth edition of the American TV buffs' bible is now available on import in the UK at film museum bookshops. Its contents are simple, but extensive: for every primetime series shown on American network television (and in first run syndication, though not on PBS — hence Space 1999 is included, but Doctor Who is not) since 1946 (up till mid '92), the regular casts and transmission dates are listed, and the concept and on-going storylines described. Appendices list the Autumn schedules and the results of the Emmy awards for each year, while the introductory chapters describe the development of American programming. At over 1200 pages, it's the Wisden of TV. If you're interested in TV in general, it's an essential, despite its high price (I've found it so useful that I've now bought all of the last three editions), and we need a British equivalent. The Guinness book is all very well, but it's still selective...(9)

Anthony Brown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TIMESLIP: THE YEAR OF THE BURN-UP

ITC8117 £16.99

FOR MOST fans of Timeslip *The Year Of The Burn Up* is simply a prelude to the climactic *Year Of The Clone*. Admittedly it is not as well structured as the previous two stories, with the plot repeatedly veering off in different directions, but it is worth a look for all that.

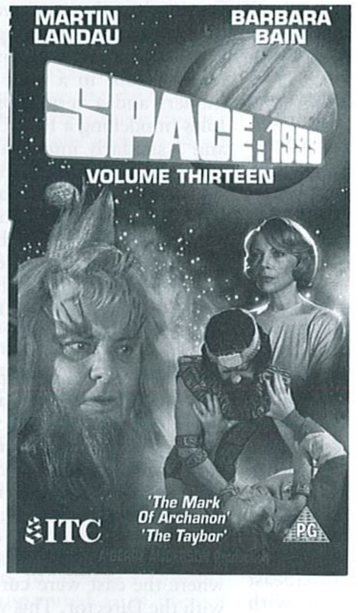
The story opens with Liz and Simon's return from the Ice Box. After his failure to bring Devereaux's secrets back with him from the future Simon is given strict instructions from Commander Traynor to never to go through the time barrier again. Needless to say the two youngsters plunge headfirst through the barrier at the soonest opportunity.

Liz and Simon find themselves in an England that has become a tropical forest with only a handful of centres of population, the result of years of technological rationalisation, a process that has changed the face of the entire world. One of the most interesting aspects of this drama comes when the two children find their future selves. Liz finds Beth again, not the cold calculating Beth technocrat of the Ice Box, but a kind, artistic woman, bent on rebelling against the dictatorship of science. Simon finds Controller 2957, a cowardly technocrat of the first order, a future self that the boy soon comes to despise. Add to this mix the ghost of Commander Traynor, a bevy of clones and the imminent destruction of the planet and the result is a heady cocktail of political intrigue, emotional conflict and time paradoxes. Admittedly the story is spread a little thin over eight episodes with the reprises from the previous episode getting longer and the addition of pointless plot devices towards the end, but this does not detract from the overall feel of the production. Denis Quilley is wonderful as Traynor, he is just working the character up into the incredibly nasty piece of work that Liz & Simon have to defeat in the final story. There are those with no time for the series, especially in black & white, but for those who enjoy a well written, quality series, which never patronised its audience, just sit back and enjoy. (8)

SPACE:1999 VOLUME THIRTEEN

ITC8211 £10.99

OPENING the first tape of this new batch is *The Mark Of Archanon*, one of the better episodes of the second season. Despite the obligatory dose of sentimental nonsense the story is well written and harks back to season one in its structure and pace. The adventure begins with the discovery of two humanoids below the surface of the moon held in suspended animation until the actions of the Alphans revive them. The two beings are brought to Alpha to recover from their ordeal where they reveal themselves to be Pasc and Etrec, father and son, the survivors of an Archanon mission sent to bring peace to Earth.



Although a peaceful race the Archanons are plagued by a virus responsible for the killing disease, a hereditary viral infection that cause the sufferer to commit murder and it is soon found that Pasc is suffering from the sickness. John Standing is excellent as Pasc as he brings the character to life. Standing's restrained performance, never going over the top, is responsible for turning this episode of a space opera into fifty minutes of real drama. It is a breath of fresh air to find an actor taking such a role seriously rather than ham it up as has been the way with many of the guest stars in the previous episodes. Credit must also go to Michael Gallagher who, as Etrec, was first class despite his age. (9)

The silly season is upon us once more with Willoughby Goddard in the title role of *The Taybor*. An intergalactic trader, The Taybor, travelling in a ship fitted with a hyperspace drive arrives suddenly on Alpha and proceeds to trade trinkets for the Alphans' possessions, but what will he trade with Koenig for the secret of the ships engines? Frankly the performances by all involved is to say the least embarrassing. Ham is the dish of the day and it is served up in monster portions. (6)

SPACE:1999 VOLUME FOURTEEN

ITC8212 £10.99

IN *BRIAN* *The Brain*, John Koenig and Helena Russell are kidnapped by a cute psychopathic computer on wheels voiced by Bernard Cribbins. It sounds bad enough already but a hole in the ground, round or square, could not be dug deep enough to bury this syrupy, soporific, shambles. It must have taken a production team of rare genius to be able to find such a bad script, foster such lame performances, encourage so much false laughter and so many forced smiles and yet come up with something so incredibly feeble and banal that it defies sarcasm. Even when the ghostly, supposedly menacing, figure of Cribbins appears, wearing a Jason King moustache, towards the end of the episode, courtesy of Maya's metamorphic abilities, one gets the impression he is having trouble keeping a straight face. (5)

Star Trek meets Gardeners Question Time in *The Rules Of Luton*, so called because Producer Fred Freiberger saw the name on a road sign. Most people think that this episode is on a few feathers short of being a turkey, but contrary to popular myth, this story is not that bad. Okay, it has one or two factors against it from the start, the most obvious one being that it is a rip-off of the Star Trek episode *Arena*. Then it has its disadvantage of only featuring two members of the regular cast; Commander Koenig and Maya as well as three men in cheap alien costumes and a trio of talking trees. But given all these handicaps the story rattles along at a decent pace with requisite number of excitement stops along the way. (7)

Anthony McKay

SHIPWRECKED & COMATOSE IN SHEPPERTON

Behind the Scenes on RED DWARF VI *Gunmen of the Apocalypse*

Friday - Rehearsal

Friday 12th March is the date, and Shepperton Studios the destination. Shepperton is located on the outskirts of London, just on the wrong side of the M25, and a stone's throw away from Heathrow Airport. The studio site, we discover, is a big place (although it is surrounded by fields of cows) — a vast complex of buildings the size of sports halls, containing studios, props, bars, canteens, offices and RED DWARF. Home to RED DWARF since Series Four, Shepperton's Soundstages are once again playing host to the crazy antics of Dave Lister, Arnold J Rimmer, Cat and Kryten. Studio G was the place, and once found, our next problem was how to get in - it didn't seem to have a door...

After circling the studio, we found an entrance and went inside. We found ourselves in a long corridor, on one side of which was the stage door which led to the actual studio, whilst a T-junction at the end of the corridor lead to the cast's Dressing Rooms on the ground floor, and the (adopted) Production Office's on the first — all deserted. Although we were told that rehearsals were due to start at 10.00 o'clock, it seemed as though no-one else had been informed of this. A lone figure (who turned out to be Kerry Waddell, the Production Manager) appeared and explained that the cast and crew had been recording inserts for this week's episode (*Gunmen of the Apocalypse*) up until 10.00pm the previous day, and that everyone was knackered! Nevertheless, coffees were very kindly offered by Kerry, and eagerly consumed - we had been up since 6.00am!!! We took seats in the deserted Production Office and waited.

Slowly, people started to appear, and by 11.00am the offices had become quite a bustling and busy environment. Director Andy De Emmony was busy discussing Outside Broadcast schedules for an up-and-coming episode with Kerry Waddell — it seemed that Rocket (the main cameraman) was also covering a rugby game on the same day (Saturday 20th). Problems of recording order were debated, in an effort to keep continuity between day, dusk and night shots. This was all being discussed in front of a huge board which had descriptions of each individual scene to be shot written on separate green and pink postcards — Andy and Kerry were constantly changing the order the cards were pinned onto the board, until they finally got a sequence that they were happy with. In the next room from us, two production secretaries were reading (aloud) a draft script of the next episode to be recorded (*Polymorph II - Emohawk*) whilst timing the length of each scene. As all this was going on, a polite voice asked us if we could possibly move slightly to the left, as we were blocking the fax machine. Once the fax had been sent, the chap in the RED DWARF jacket who had asked us to move introduced himself as Justin Judd, Producer of RED DWARF VI.

Justin lead us down to the studio into which Andy De Emmony had vanished some five minutes previously, where we were greeted with the sight of the impressive *Starbug* set. Sat around a table in *Starbug*'s mid-section were Craig Charles (resplendent in a *Kiss FM* jacket, jeans, black trainers and a very improbable hat), Danny John Jules (modelling a RED DWARF jacket, black jeans, and a similarly improbable hat), Robert Llewelyn (casually dressed in slacks, a yellow top and a red pullover) and Chris Barrie (attired in a brown leather jacket, white shirt and jeans), all joking with Director Andy De Emmony. As we took seats in the empty audience section of the studio barely two metres away from the front of the set), Justin went over to the group around the table and explained that we had come to watch the day's rehearsal. Craig Charles bellows "It's all becoming too much, I can't be expected to work under such unfair conditions; I am an artiste. I want to see my Agent. Now." All said with a devilish twinkle in his eye, to the general amusement of all present.

Justin sat with us and explained to us the layout of the studio sets. At the front of the studio was the set of *Starbug*'s Cockpit, looking slightly expanded and roomier than previous versions. Behind this, and connected by a doorway, was the Ops Room, where the cast were currently sitting and chatting with the Director. This was the largest room of the set, and contained a large futuristic-looking table, an airlock, and a myriad array of computer screens and instruments. Next to this set was a small white room, which wasn't actually used for this particular episode although Craig Charles did at one point refer to it as the "GMTV Kitchen set". The audience seating was mainly in front of these three sets and contained seats for 192 people (not a particularly interesting fact, but it was an answer to one of the questions that the warm-up guy asked on the Saturday). Next to the White Room was the final set which contained a Medi-couch (complete with fish-tank head-rest) and a raised platform which doubled as a Virtual Reality suite for this particular episode. This room was theoretically situated above the Ops Room, which meant that the cast had repeatedly to climb up to the top of the set so that they could be seen coming down a flight of steps every time they walked from the Medi-couch room through to the Ops Room.

Andy De Emmony began by going through the script with the cast. This was basically the cast just sitting round the table and reading their lines straight from the printed page, and was only hampered by Craig Charles having forgotten his copy of the script. Whilst waiting for a new script to be obtained, Craig lit up what was to be the first of the many cigarettes he smoked throughout the day, and tried to persuade Chris Barrie to do an advert (in the guise of Gordon Brittas) for his morning radio show on *Kiss FM*. Chris replied that he would love to oblige, but that he couldn't actually do it as Brittas, as the character was owned by the BBC. Both Danny and Robert had already been "persuaded" into doing adverts.

A new script arrives for Craig, and the cast start going through their lines; interestingly, Robert Llewellyn rehearsed all his dialogue throughout the day in his 'Kryten' voice. Although the episode was only one day away from recording, the cast were still improvising around what was written in the script, often with hilarious and untransmittable results.

Once the script had been successfully read-through, the cast then went back and started from the beginning of the episode again, only this time actually enacting the scenes on the various sets, in an effort to help sort out the flow and continuity of the action in the episode (one memorable moment of confusion was caused when Craig Charles and Robert Llewellyn couldn't remember who followed who on entering a scene).

An early scene called for Lister to be discovered in a compromising position in a VR Game by Kryten. Standing on a raised square dais in the Medi-couch set, Craig Charles started frantically tonguing away at fresh air with his eyes closed as Robert Llewellyn enacted Kryten's reactions to finding Lister. After the scene was rehearsed, Mel Bibby (Set Designer) came over to talk to Andy and the cast about installing a rail around the square dais, for the recording the following day. Various requirements were thrashed out — would it be strong enough to lean against? Would it wobble? Where would the entrance be? — and rehearsals restarted in the Ops Room.

Here, Lister and Rimmer have a debate on the merits of a computer generated, 17-year old, Wimbledon ball-girl. Whilst Rimmer points out that she is "just a load of pixels", Lister responds "But what pixels!" During this exchange, Craig Charles clutches an imaginary pair of breasts and starts pummelling them for all he's worth. Whilst the humourous merits of this approach to the scene are apparent, it also triggers a debate over sexism between the cast and the Director. A compromise is achieved (a sort of 'whey-hay' gesture involving Craig's left arm) and the final result will be seen on Saturday, when the episode is recorded.

Justin Judd (*interviewed last issue*) has been sitting with us up until this point, making small observations on, but not intruding with, the rehearsals. He fills us in on some background details of the new season and adds that the transmission order of this particular episode hasn't been decided yet — although it could come third, fourth or fifth in the season. He then departs for the rest of the morning. Back on the set, a scene in which Lister and Cat pose as members of the "Great Vindalooian Empire" is being rehearsed in the Ops Room. The eventual scene will feature Craig and Danny lying on their backs on the main table in the Ops Room, but for rehearsal purposes they sit on chairs. The scene ends with them both having to react fearfully — they debate whether they can do this sitting up or lying dawn. Andy De Emmony asks Craig if he can be frightened whilst sitting. "Yeah", Craig responds, "I can shit myself". Danny, Chris, Robert and Andy crease up with laughter, and five minutes are then spent on various variations of the scene played with fart gags, with Chris Barrie thoughtfully providing the sound effects (with his mouth...). Danny John Jules perfects the "waft-the-smell-away-from-my-nose" arm movement.

The cast move on to the next scene, again set in the Op's Room. Andy is directing the cast for a close shot, when the question is asked by Craig "Why can't it be a wide shot?". Not realising that he's being set up, Andy responds "The floor and the ceiling (of the set) look shit", only to turn around to find set designer Mel Bibby standing at his left shoulder, having just finished making arrangements for the railing around the VR suite. Again, rehearsals are stopped as laughter takes a grip of the cast. Craig Charles apologises to Mel "I'm embarrassed you had to be here to hear that".

The action moves to the Medi-couch set, where Kryten is lying prone on the couch. During this scene, Cat has to thump Kryten in the stomach. "Why don't you use a lump-hammer" suggests Craig, to enthusiastic approval from all but Robert Llewellyn.

The crew then have to join Kryten in a Virtual Reality world, and they can only do this by adapting software from a computer game. They each have to adopt a particular character, complete with his own special skill. Rimmer ends up as 'Dangerous Dan McGrew', who's skill is revealed to be barefist fighting. Chris Barrie mimes a particularly stupid form of boxing, which is greeted with approval from the Director and will be retained when the show is recorded.

The final scene is then rehearsed in *Starbug*'s Cockpit. The crew have to pull the craft out of a near collision with a planet, and as the ship pulls up, have to cry out "Yeeeh-hawww" simultaneously. The cast vote for keeping the "Yeeeh" part of the cry going for at least ten seconds, and this is loudly rehearsed to near perfection.

It is now 1.00 o'clock, and time for lunch. The cast depart (with us in tow) for the main canteen at Shepperton and, whilst Danny, Robert and Chris get some food, Craig goes over to a football video game — within minutes he's jumping up and down in either celebration or frustration. At one point he can be seen pulling his hat down over his face... A self-proclaimed football fan, he supports Liverpool, but doesn't want to talk about it...

Over lunch we get the opportunity to talk to the cast. They talked about filming some special inserts for COMIC RELIEF (which was on that very evening), but Craig bemoaned the lack of mention the series got in the previous year's *A-Z of Comedy*. Craig also mentions that during the recording of *Marooned*, he actually ate dogfood (as required in the script). What this had to do with the food in Shepperton's canteen is beyond me...

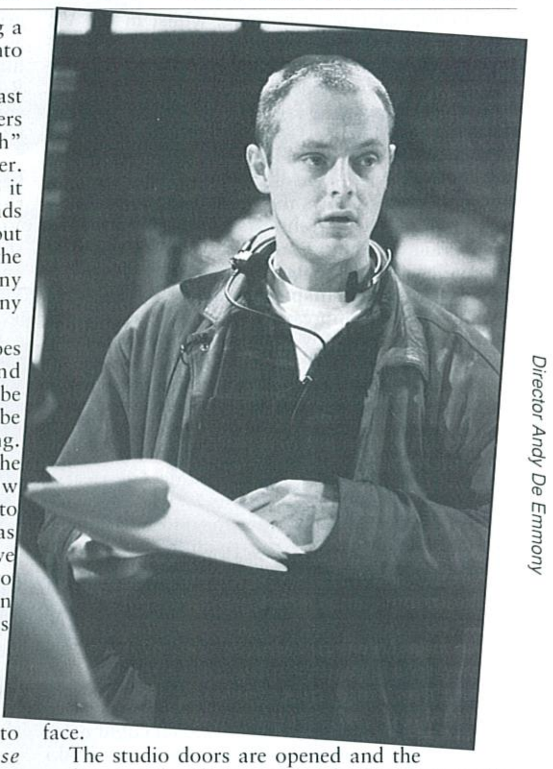
Rehearsals resume at 2.00 o'clock. The cast make their way back to the set, to be met by Andy. Craig elaborately lights up a cigarette (a neat trick involving the matchbox flying through the air to be neatly fielded by his left hand, whilst his right holds the now-burning match), and complaining about the builders that appear to have taken up residence outside his house — apparently they start work at 8.00am every Saturday and Sunday morning.

The afternoon is taken up mainly by blocking out the scenes to be recorded — ensuring that the cast know where they are meant to be standing, and working out the positions of the cameras. Andy is joined by a man known only as "Simon", who, we presume, is one of the camera operators, and who is the unfortunate butt of the cast's jokes — Craig informs him that they are forming a group inspired by him called "The Four Simons".

Whilst the focus is moved slightly off the cast during a technical discussion, Danny John Jules breaks into a melodic song whilst walking from one part of the set to another. Walking on the set is not as easy as it sounds, as Craig finds out. Whilst carrying Robert into the Cockpit in one scene, he stumbles thigh-first into the desk in the Ops Room. Whilst he hops up and down, shouting how much it bloody hurt, the rest of the cast fall about laughing. Craig, obviously not getting any sympathy, blames Simon for having a secret lever that moved the desk deliberately into his path, so that he hurt himself.

Simon soon gets his revenge — whilst the cast are rehearsing the final "Yeeeh-hawww", he offers to count them through the ten-second "Yeeeh" part, so that they all hit the "hawww" together. Simon holds up his arm, and arranges to drop it after ten seconds. Ten... fifteen... twenty seconds go by, and the cast are getting blue in the face, but Simon's arm stays firmly in the air. Eventually, the "Yeeeh" stops, and amid much panting, Danny comments that Simon reminds him of Bugs Bunny conducting an orchestra.

Still in the Cockpit, Danny has a line that goes "Wait. I know this game: it's called Cat and Mouse. There's only one way to win it: don't be the mouse". Unfortunately, he finishes "don't be the cat", which the others find quite amusing. Rehearsals then finish at around 3.30pm, and the cast leave the set and after making a few telephone calls in the Production Offices, start to make their way home. This seems a good idea, as the RED DWARF offices and studio seem to have finished for the day, and we depart Shepperton to do battle with the Friday rush-hour London traffic on the M25 — not recommended unless your car- comes equipped with an Uzi 9mm.



Director Andy De Emmony

Saturday - Recording

We return the following day (Saturday 13th) to watch the episode *Gunmen of the Apocalypse* being recorded. Although the recording doesn't start until 7.30pm, we arrive quite early — about 6 o'clock. The cast are just leaving the studio after a final rehearsal, and we are surprised to see that Robert Llewellyn is still looking quite human — apparently they have refined the application of the Kryten make-up to a fine art, and it now only takes about an hour to complete the full effect. As the cast depart to their various dressing rooms, Justin Judd appears, pushing a large drinks-dispensing trolley, which he then sets up — the life of a TV Producer isn't entirely a glamourous one. A small table is also set up outside the studio doors, selling the various RED DWARF books, T-shirts, tapes and jackets that are now available. A small queue starts forming, and it soon becomes apparent that the majority of the studio audience will be RED DWARF fans, resplendent in their T-shirts, hats, etc... One of the more devout followers of the series asks the chap on the door if there will be any Skutters in tonight's episode. Sadly, he was to be disappointed — is there a Skutters Fan Club somewhere out there?

We stand away from the audience in a side corridor, where the majority of the production personnel and cast are congregating. The only studio guest artist for the evening's episode — Dennis Lill — makes a brief appearance, before heading to his dressing room.

Craig Charles re-appears in costume with Rob Grant and Doug Naylor, discussing certain aspects of the script. One of Lister's lines mentions "Zero Gee, Kick Boxing, Wimbledon..." and Craig is unsure whether it should be "Zero Gee Kick Boxing." Rob and Doug then explain to him that Zero Gee and Kick Boxing were to be treated as two different sports. Lister then has to represent all the sports with actions, and they briefly toy with the idea that Craig should mime playing golf for Wimbledon. Craig then enthusiastically demonstrates his Kick Boxing technique to Rob Grant, and comes within a gnat's whisker of high-kicking him in the face.

The studio doors are opened and the audience take their seats, which aren't really designed for comfort, and the prospect of remaining in one for the next three hours is disconcerting. Above the audience are TV monitors (that show both pre-recorded insets and feeds from the main studio cameras, so that the audience can react to close-up shots, etc), and microphones (for the recording of the laughter track). Whilst the set is being lit, and cameras are being made ready, we are given the dubious delight of being entertained by a warm-up guy, whose main talent was being able to juggle. Big wow.

The cast are introduced one-by-one to rapturous applause. Danny John Jules is wearing an amazingly cool black and red skin tight PVC outfit. Robert Llewellyn's Kryten costume appears as before, but we are surprised to see that his outfit was mainly silver and metallic, although it looked very black on the monitors. Craig Charles wore a one-piece jumpsuit/pilots outfit, with an armless leather jacket adorned with badges over the top (he is greeted with a large degree of "Awoga"s from the audience). Chris Barrie's costume is basically the same red outfit that he wore in Series Five.

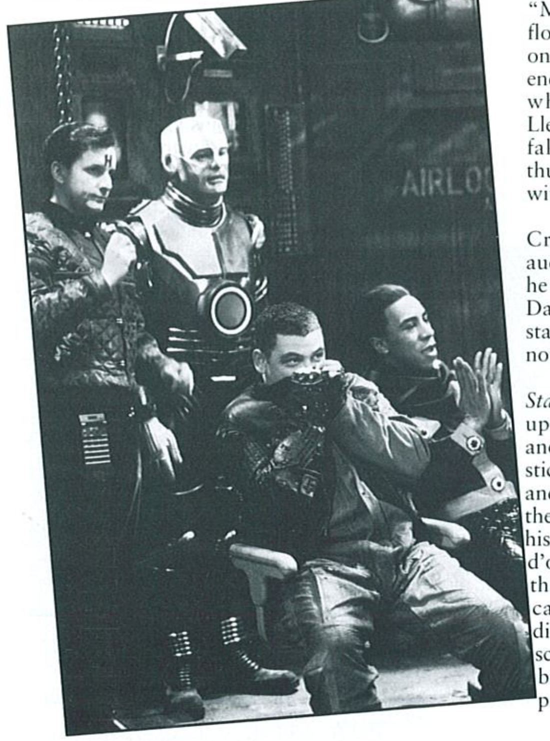
The RED DWARF theme tune is played in, to signify the start of the episode's recording — on the set, Craig Charles wildly joins in on air-guitar. The episode starts with Lister immersed in the VR game, and these pre-recorded scenes were relayed to the audience on the overhead monitors in black and white. During this, the action shifts back to Craig in

Location: Kryten gets wired up (©Nobby Clark) the studio, reacting to nothing, whilst in the VR game gear (helmet, gloves, cod-piece and ski-boots). A lot of the pelvic thrusting and air-snogging that was evident from the rehearsals has been toned down a great deal, we understand on direction from Rob Grant and Doug Naylor. These scenes take place in the Medi-couch set, although the Medi-couch isn't actually in place in the studio. This allows the cameras more space to roam around whilst shooting. Wearing the VR gear, Craig walks out of the set to stand in front of the audience and points out that he is wearing ski-boots, which inspires him to do his Sir Ranolph Feines impression — walking on the spot, looking up, shivering, and saying "Fuck me, it's cold".

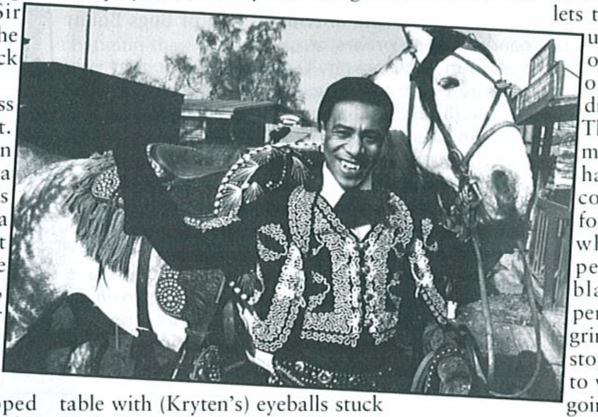
The scene where Rimmer and Lister discuss the merits of the Wimbledon ball-girl is next. Chris Barrie makes a fantastic cock-up, when he delivers the immortal line "She's just a computer-generated...pussy". Craig Charles retorts "Yeah, but what a pussy". This gets a good round of applause from the audience but unfortunately the scene is re-shot with the original dialogue. Whilst this is going on, various stage-hands are working in the Medi-couch set, installing the Medi-couch itself.

The temperature in the studio is now becoming quite warm, and during the recording breaks, the cast have to be mopped down and touched-up by the make-up girls. Robert Llewellyn suffers the most, and could often be seen using these breaks to grab Isotonic drinks (although he has to drink them through a straw because of his mask) — cue John Barnes impression. These drinks were then hastily hidden around the set during takes, and sometimes had to be hurriedly removed by a floor assistant, in case they appeared in shot.

The cast move to the flight deck of *Starbug* to record a scene in which they are hailed by a rogue Simulant ship. "Getting a message. Punching it up" reports Kryten. However, the pre-recorded insert that is then played onto *Starbug*'s monitors comes up without sound. Kryten stares at the face mouthing on the monitor for a few seconds, then turns to the audience and asks "Does anyone here know how to lip-read", which gets a good laugh. Whilst this scene is being set up again, Kryten starts dictating a postcard to his mother. "Dear Mom. I've been living on a very nice Spaceship with Mr Cat, Mr Lister and Mr Rimmer...". This was delivered by Robert, not in the normal Kryten voice, but in the 'droid-rot'-stricken spare head voice from *DNA*. The scene is eventually completed, but recording grinds to a halt for a considerable length of time, as the heat in the studio causes Robert Llewellyn's mask to come away from his face and neck. Running repairs aren't sufficient, and he leaves the studio to have the mask re-applied. He eventually returns and recording continues.



The scene with the Cat and Lister lying on their backs on the Ops Room's table, trying to convince the Simulants that they are members of the Vindalooian Empire is recorded next. Although some of the shots in this scene are pre-recorded and played in, Danny and Craig have to lie on the table with (Kryten's) eyeballs stuck to their chins to record some of the more simple shots (*Cover, DWB118)*. They both find the position exceedingly uncomfortable to hold for any great length of time — Craig is particularly unimpressed to find that he's at eye level with Kryten's groinal socket! During the recording, they have constant problems handing the eyeballs back to Robert Llewellyn, who has to go through this scene with his eyes closed (as Kryten has taken his eyes out). The eyeballs either drop off before they're removed, or get dropped in the passing back process. Eventually the scene is successfully recorded, with Danny and Craig coughing the eyeball's into their hands (therefore knowing exactly where they are) and passing them carefully back over their shoulders.



Dennis Lill appears on the set. He plays Simulant and wears a costume almost identical to Kryten's, although his face is not made up (apart from some serious eyebrows - *see DWB118, p11*). He also brandishes a very impressive gun, with which he shoots down the main cast. They fall to the floor, and he strides through the Ops Room into *Starbug*'s cockpit. Craig Charles pipes up from the floor "Missed me". The scene is then recorded again, with Craig Charles shouting "Missed me again" from his prone position on the floor. Dennis Lill turns and advances menacingly on Craig, intending to finish the job with the blunt end of his gun. The cast then get to their feet, but whilst on the ground out of view, Robert Llewellyn has taken the opportunity to attach the false eyeballs from the previous scene onto his thumbs, and he starts walking around the studio with his eyes closed and hands outstretched.

During the break in recording that follows, Craig Charles introduces Dennis Lill to the audience, describing him as an "Acting Diva". As he gets a round of applause, Craig, Robert and Danny get down on their knees behind him, and start bowing, shouting "We're not worthy, we're not worthy".

Craig Charles then takes his position on *Starbug*'s flight deck. Whilst one camera is lining up for the next shot, Craig takes advantage of another camera showing his face in close-up, and sticks a finger up his left nostril. He pulls it down and sticks it in his mouth, and pretend to chew, to the disgust of the audience. He then indicates to his right nostril, and says "The first one was hors d'oeuvres, I'm saving this for the main course" — this gets a laugh. Robert Llewellyn pipes up "I can't wait to see what the dessert is", which dissolves cast and audience alike. The intended scene is attempted, but is stopped, because of a boom-shadow appearing on Chris Barrie. The problem is explained to the cast who, as one, break into song; "I've been followed by a boom-shadow, boom shadow" to the tune of "Moon Shadow".

The NaviComp on *Starbug*'s flight deck has to explode during the next scene. This occurs during an exchange of dialogue, and the resulting explosion is loud enough to put the entire cast off their stride. A lengthy recording break is called whilst the Pyrotechnics are re-wired.

During the recording break, the warm-up guy comes on to the set and starts patronising the audience. Craig Charles stands behind him and lets the audience know his opinions of the warm-up act. Craig then gave the audience a display of his juggling skills, which got a bigger round of applause than anything the warm-up guy did!!

The scene is then re-recorded, this time with a much smaller explosion. Robert Llewelyn then has trouble with a particularly difficult and complex piece of dialogue, and has three or four attempts at it. One memorable gaff occurs when, instead of saying "Do I have your permission to sacrifice myself?", Robert blanked and ended with "Do I have your permission to shit myself?". Another attempt grinds to a halt, with Robert saying "I'd better stop now, before I get any further into the poo", to which Craig Charles adds "From now on he's going to be referred to as Robert Poo-ellyn". A decision is taken to go on to the next scene, and return to Kryten's dialogue later.

In the Medi-couch set, Kryten is lying prone on the couch. The electrodes that are meant to be attached to his body keep falling off, necessitating several takes. Between takes, Craig Charles lights a cigarette, and is about to start recording the next scene when he realises that he's still got the cigarette in his mouth — he hurriedly hands it to one of the floor managers, and takes his position again whilst hurriedly wafting the smoke out of the set.

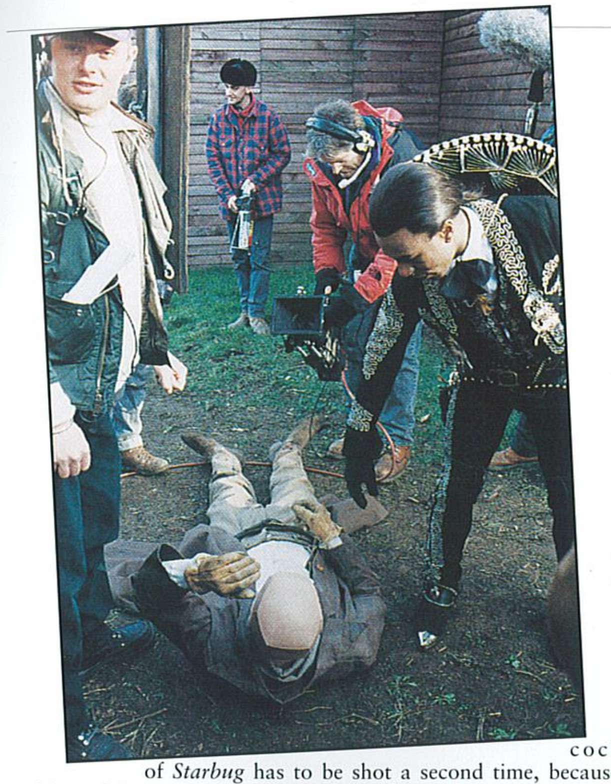
A recording break is then called, as Chris Barrie has to change into his new blue costume, to signify that Rimmer has switched over his light-bee to generate solid hard light. His silly boxing routine — rehearsed yesterday — gets a good laugh. Some problems occur when a computer display is played in live on a monitor, for the cast to react to — the graphics usually end up overtaking the dialogue and actions of the cast. Craig Charles presses the wrong buttons on the set next to the screen, and the control panel is seen visibly to wobble. The scene is re-shot. Craig Charles then fluffs his lines, to his annoyance. Chris Barrie gives him a big hug and says "It happens to us all, luvvie". They all get dressed in the VR gear and stand on the now-railed dais. Unfortunately, the rehearsed action of them all flipping down their helmet visors in unison doesn't work, but time is running out, so the scene is not re-shot.

A VT insert is played to the audience, showing the previously recorded OB material at the Loredo Western Club. This features the main battle between the crew and the Simulant virus, personified as Death, War, Famine and Pestilence. During the bar-scenes, the piano plays a rather neat honky-tonk version of the RED DWARF theme tune. Although fully edited, it was missing sound effects from when guns were fired, etc.

During the several breaks in recording, the warm-up guy, apart from stunning the audience with his juggling, took bids for a limited edition RED DWARF T-shirt and signed copy of the camera script in aid of COMIC RELIEF. They eventually went for £70.00.

The final scenes shot that evening feature the cast in the Virtual Reality gear (gloves, helmet, cod-piece and ski-boots). This took quite a long time for the cast to put on, and as the recording was running late, a decision was taken for the cast to keep the majority of the gear on for the remaining scenes. Unfortunately the heavy boots made resounding clunking noises when the cast were running on the studio floor, although Danny managed to effect a humourous style of running when leaving the Medi-couch set, with one of the

This page: From the Video insert s for Gunmen of the Apocalypse



cockpit of *Starbug* has to be shot a second time, because the position of Craig's chair in the first take prevents the camera getting a clear shot of the crew coming through the door at the rear of the set.

The final "Yeeeh-hawww" is recorded. The cast get the ten-second timing spot on, but are asked to do the scene again, this time with a shorter "Yeeeh-haWWW" of about two seconds. I would imagine the shorter version will be used in the show (the long version was originally to have been run over the end-titles).

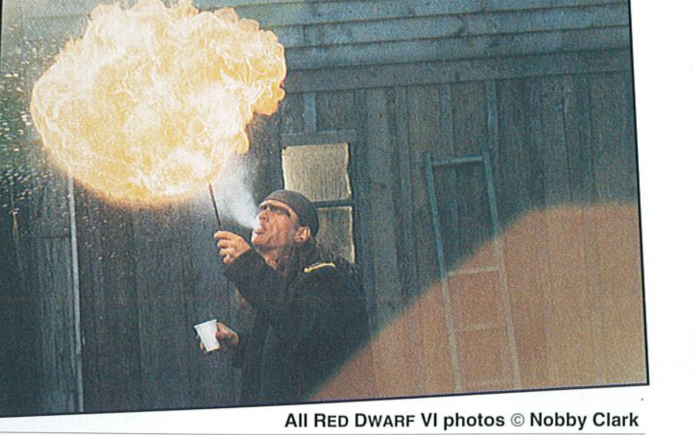
With the episode in the can, the RED DWARF theme runs again, and the cast slap each others hands in a "gimmie-five" way, and then take a bow in front of the audience, to rapturous applause. Finally they leave the set. The recording finally finishes at about 10.15pm, over-running by about a quarter of an hour. The majority of the audience leave, but some retire to the bar at Shepperton, and are rewarded when Craig Charles, Danny John Jules and Chris Barrie appear for drinks. Craig is soon earholed by some fans, and pressganged into doing an interview with them, whilst Chris Barrie takes me aside and spends the rest of the evening asking my opinion of all aspects of the show, and debating certain statements that I made in previous RED DWARF articles for DWB. Considering that I only gave him (and the rest of the cast) copies the previous day, I was impressed that he had taken the time to read through them (as had Craig Charles, but his thoughts on the articles are, sadly, unprintable).

As the evening drew to a close, it was time to depart Shepperton for the final time. It seemed to us that RED DWARF VI was shaping up to be a far superior series to the offerings of previous years. The series should be on our screens in the Autumn, so everyone will have the chance to judge for themselves. It might very well be the last outing of the RED DWARF posse...

Richard Molesworth

Thanks to Rachel Carter, Kate Cotton, Justin Judd, Chris Barrie,
Craig Charles, Danny John Jules & Robert Llewellyn

Above: The cast & production crew



All RED DWARF VI photos © Nobby Clark